

Twenty-Eight Pages

TEN CENTS

VARIETY

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PRICE TEN CENTS.

VAUDEVILLE

CIRCUS

PARKS

BURLESQUE

MINSTRELS

FAIRS

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BROOKLYN

RENA WASHBURN
IN VAUDEVILLE,
SEASON 7-08

VELLE WILTON

DOROTHY RUSSELL

STRIKE IN LONDON STILL ON

Settlement Looked For—English Managers Combine—Arbitration Expected

London, Jan. 31.

The strike of the music hall artists and workers against Managers Payne and Gibbons has gone steadily onward for the past week. The artists have stood together firmly. Nearly all the English managers have joined forces and now compose one large "Managers' Association" against the V. A. F.

Some of the London halls affected have given performances, and toward the end of this week a better attendance rewarded the efforts, but this has been mainly caused by the desire of the public to go somewhere regardless of the quality of the entertainment to be seen.

The combination of the managers rather weakens them than otherwise. Whereas on the original plan the National Alliance had a disagreement with two managers only, the latest managerial move may involve the provinces also, together with the other London houses which have been able to give their customary shows.

At this time it is expected that a speedy settlement may be looked forward to.

Developments in the strike of the English artists affected the home industry this week. Reports ran amuck that crowds of English artists of the first grade had signed blanket contracts to appear over here and would sail immediately. Other reports said that foreign emissaries for the managers were here or on their way to secure acts for London.

Neither report could be confirmed. A

week ago one of the secretaries of the V. A. F. cabled the Morris and Keith offices asking if they could use English acts, but nothing came of it.

As far as can be ascertained no more foreign booking than usual has been done the past few days, and as regards "blanket" contracts, that seems to have been altogether imaginary.

About the only immediate opening of note from the other side is Rex Fox, the ventriloquist, who first appears at the Colonial on February 11. This booking was made last fall.

The rumor of an English invasion was taken seriously by the American artists, and a special meeting of the Vaudeville Comedy Club called for last Wednesday night. Addresses were made by Geo. Abel and Geo. Mozart, both foreign artists now playing on this side and members of the club.

The Englishmen told their American brothers that they need not fear the English artists would flock over here, but, nevertheless, the Comedy Club cabled the Variety Artists' Federation that if it expected the support of the club it could not well allow its members to crowd the bills here at the present time.

The message also informed the V. A. F. that it could call upon the Comedy Club for funds, if necessary. At the regular meeting to be held Sunday a motion will come up as to the advisability of giving a benefit performance in some New York theatre for the V. A. F., the proceeds to go toward defraying the expenses of the strike.

ROBERTS REPORTED COMING.

A complicated cable arriving Wednesday said that Sydney M. Hyman, the London agent and manager, together with R. A. Roberts, the English actor, had sailed that day on the steamship "Baltic" bound for New York City, where it was expected that Mr. Roberts would immediately play over the Williams circuit in his latest sketch, "Ringing the Changes."

The cable made it perfectly clear that Hyman sailed, but whether it intended to convey that the agent would arrange for Roberts or that Roberts was with him could not be determined. Roberts is routed as playing the Palace in London this week.

Mr. Roberts has not been booked by Williams, although he will play for that manager upon arriving, if the question of the agency concerned is adjusted. H. B. Marinelli claims the American rights to direct any tour the English actor may make and has a contract to that effect. Mr. Hyman seems to have taken Roberts in tow and this is the present difficulty.

It is understood that Marinelli intends to assert his rights in this case, regardless of who is affected, managerially or otherwise.

The "Baltic" will arrive the coming week. Mr. Hyman's visit may have something to do with the strike now on in London. This will not disclose itself before his arrival.

NO VAUDEVILLE FOR PRYOR.

Although ten weeks in vaudeville were offered Arthur Pryor, the band leader, Mr. Pryor will not accept, having closed this week a contract for his band to appear each Sunday until the close of the season at the New York Hippodrome, commencing February 24.

The organization will also tour under the direction of William L. Lykens, who arranged the Hippodrome bookings. Mr. Pryor might have accepted the vaudeville engagement had not he considered that it would be said he had no other recourse. The summer time will be spent by the band in the parks.

FEVER SCARE IN CHICAGO.

Chicago, Feb. 1.

The Board of Health has issued a warning regarding the prevailing epidemic of scarlet fever and other contagious diseases. There is some talk of closing the theatres if the epidemic is not checked. It has seriously affected the attendance all week.

ETHEL LEVEY AS LONE STAR.

Ethel Levey has purchased passage for Europe for immediate sailing. She goes to London to have a look at an English opera in which she is to be starred in America next season, under the direction of a Broadway manager—probably Charles B. Dillingham.

STAGED DANCE IN TWO HOURS.

"The Dance of the Seven Veils" from "Salome" was given at the Murray Hill Theatre last Monday afternoon after a two hours' rehearsal by E. F. Rush, of Weber & Rush. The new act is a part of the "Dainty Duchess" show now playing there. Spiria, a dancer, was engaged for the part. After Monday another dancer was given the role.

WILL POLI "BREAK AWAY"?

Stronger than ever comes the report this week that S. Z. Poli is seriously contemplating "breaking away" from the Keith Booking Office, if he has not already perfected his plans to do so.

From all reckoning it will be necessary for Mr. Poli to "perfect" to avoid the liability under the ten years agreement he signed with Keith when he left the Morris office to join the Keith forces.

Rumors throughout the season said that Poli was dissatisfied with his bills and with the Keith methods. Accustomed to select his own shows when booking through Morris, Mr. Poli found that, while a big manager in the Morris office, the Keith crowd apparently ignored him and his bills were such as the office would allow the Poli houses to have, generally for the convenience of the Keith Booking Office rather than for the benefit of the Poli houses.

This condition some time ago obliged Poli to make a firm stand and emphatically say that he would book what he pleased and when he pleased, but lately, it is understood, he has even gone farther and booked acts without a clause calling for the commission to be paid to the Keith office. Booking the acts direct in this manner is equivalent to informing Keith of a designated place where he might find rest as far as Poli is concerned, and people quite close to the inner workings of the Keith office aver that Poli will be back to Morris before this season ends.

KEITH OWNS CLEVELAND.

Cleveland, Feb. 1.

The theatrical managers of this city are howling that B. F. Keith owns the town. The Keith house is the only one allowed to give a Sunday concert, the Mayor having refused permits to the others. The "Tribune" calls it "Keith's Sunday 'Gravelt'."

Only musical selections are given on Sundays and the Cleveland Grand Symphony Orchestra plays. These concerts were formerly held at Gray's Armory, but about five weeks ago Keith secured them.

In a week's time there will be "something doing," as the managers are combining to test the law, which seems to favor Keith at present.

CAN'T GIVE TICKETS AWAY.

Fort Madison, Ia., Feb. 1.

It's pretty tough when you can't give tickets away for a show, but that is what has happened here this week. The Ebinger Grand offered free tickets to women and "candy matinees" where free sweets would be given children, but still they wouldn't go in. The town is billed like a circus and the show must be terribly poor, but no one knows, as no one will take a chance.

It is all done in opposition to the Empire, which gives vaudeville.

"THE GIRL FROM THE 'HIP'."

Olive North, formerly of the Hippodrome cast, will be launched by Byrd Dougherty in an act called "The Girl From the Hippodrome," assisted by eight young women, a charlot and two ponies, also the "Moon-Dear" song from the Hippodrome score. M. S. Bentham has been entrusted with the quest for time.

MRS. HOWARD GOULD, NO LESS.

Hey, you agents, off with your hats to "Bill" Lykens. Talk about your Nat Goodwins, Ellen Terrys, Richard Mansfields and a few others high up legitimately, not excepting Maude Adams, perhaps. Watch this Lykens boy. Who did he go after? Hold your breath.

Mrs. Howard Gould.

That's going some. All the Goulds (except "Billy") have money, and Mrs. Howard formerly was Katherine Clemmons, an actress. Mr. Lykens knew it was not a case of necessity, but so diplomatically did he word the letter that Mrs. Gould responded with four pages, saying she had no intention of appearing once again upon the stage, and though she did, it would not be in vaudeville.

But the nerve of that Lykens fellow.

SHELVES "DOLLY VARDEN."

The operatic skit, "Dolly Varden," produced by Milton Aborn, has been placed on the shelf after its week's run at the Fifth Avenue. Mr. Aborn says he does not believe vaudeville cares for the artistic, and although offers from several managers for time later in the season were received, it was decided best to place the camphor bags upon it.

Mr. Aborn is now working on another production called "Snowbound," which will be first shown in two or three weeks.

RUSSELL BROTHERS' NEW ACT.

"Stagestruck Maids" is the title of the new vaudeville sketch which the Russell Brothers will give to vaudeville, possibly Monday at the Alhambra. It is claimed that the recent disturbance at Hammerstein's when members of a Hibernian society strenuously objected to the Irish characters as played by the brothers did not enter into the decision for a new offering.

ELINORE SISTERS HAVE OFFER.

The Elinore Sisters are considering an offer from the Shuberts to appear in a musical comedy next season. No terms have been mentioned to date, as the sisters have a number of weeks in vaudeville booked. After this there is a possibility that the Shubert offer will be considered if the inducements are alluring.

SHUBERT AFTER VIRGINIA EARL.

It is reported with circumstantial detail that Virginia Earl has received an offer from the Shubert Brothers to go with one of their forthcoming productions.

Miss Earl is playing her first engagement in a new Cressy sketch at the Doric, Yonkers, this week, with other vaudeville bookings in prospect. The Shubert proposition just at this time comes as a second string to her bow.

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Gardner and Vincent will soon sail for Europe.

Edwin Arden has a new comedy sketch entitled "The Henpecked Hero."

Pierce and Opp, the "Dutch" comedians, will separate after this season.

Luce and Luce replaced an act at the Twenty-third street house this week.

Jack Lorimer, the Scotch comedian, has been booked over the Orpheum circuit.

Buehler and Lloyd will shortly produce a new act entitled "Work, Work, Work."

"A Cressy sketch" is said to be the open sesame to bookings from the Keith office.

The Curzon Sisters, now at the Hippodrome, will keep their foreign engagements.

P. C. Armstrong, of Dial and Armstrong, has purchased land at Ronando Beach, Cal., and will erect a hotel there next year.

Paul LaCroix, with the "bounding hats," will shortly have a new act, doing away with the "tramp" character and adding two or three persons.

Kelly and Ashby are coming back in May.

Franklin A. Brooks has been appointed manager of the New Phillips' Theatre at Richmond, Ind.

The Keith office is after Marie Dressler. She is wanted for some special occasion of two weeks only.

Paul Durand is in charge of the foreign department of the Keith Booking Office while H. H. Feiber is abroad.

Gertrude Hoffman, now appearing with Anna Held, has been booked to open at the Folies Marigny in Paris.

The latest decision of Tom Hearn, "the lazy juggler," is that he will return to America in March or April.

Al Gallagher, formerly with Myers & Keller, is now associated with Jules Ruby at 1265 Broadway, New York.

Julius Marks has closed with "The Man of Her Choice" company and will enter vaudeville under the management of Ned Wayburn.

An Elk charm was presented to Estelle Wordette last week by the B. P. O. E. Lodge of Troy as a token of appreciation for her assistance at its benefit.

It is reported that The Great Lafayette has received an offer of \$2,500 weekly to play in the London music halls affected by the strike, if he will sail at once.

Mason, Keeler and company have rehearsed a new act which is now in readiness to be played at any time. Harry Leonhardt directed the rehearsals.

After having trained a dog for some time in a trick with his elephants, Eph Thompson finally lost the canine, some one stealing it last week in Boston.

Mme. Herrmann is quietly preparing a very elaborate production of "The Dance of the Seven Veils" and has rehearsals well in hand for a vaudeville showing.

Creo Brothers, the foreign acrobats, threaten to throw up their American tour and return home unless a better program position than closing the show is received.

Neither Jas. H. O'Neill, Grace M. Russell nor Flo M. Russell, composing the act of "Jas. H. O'Neill and company," was seriously injured in the "Monon" wreck, as reported. A cancellation of one week followed to allow the nervousness to wear off.

Ice cream and cake, delivered to youngsters on the stage after the Saturday matinee, is now one of the weekly features for the Twenty-third Street Theatre. The youngsters have declared ice cream the headliner, the cake opening and closing the show.

Sie Hassan Ben Ali's large Arab troupe, composed of twenty-four genuine Arabians, with camels and special scenic effects, will appear at the Hippodrome, opening March 4. The Oriental director takes pride that in his various troupes no mixed nationalities are found.

Last week a special train consisting of a coach and engine only carried Hallen and Fuller, William Crawley and Clayton, Jenkins and "Jaasper" from New Orleans to Mobile in order that the opening bill at the Lyric Theatre in the latter city might not be delayed on Monday evening.

Charles Bradshaw was much annoyed early in the week while riding on the back platform of a trolley car. A man standing beside continually bumped into him. Mr. Bradshaw told the bumper to stop and he did. The man left the car and with him went \$55 of Bradshaw's money.

Inquiries are coming from London as to what kind of a vaudeville act the Four Mortons are now doing. All of which goes to show how closely our English brothers follow up the current variety events. The Mortons played two weeks recently in vaudeville and the letter of inquiry followed.

Last Tuesday evening while in Luchow's restaurant, "Pat" Casey, of the Morris office, thought he recognized, from a back view, William Paley, who formerly supplied moving pictures to local houses. "Hello, Bill," called "Pat" in his small, still voice. "Bill" did not turn around, and Mr. Casey after calling several more times was informed by a waiter that "Bill" was the Prussian Ambassador.

Fred Ward, of Fields and Ward, wrote out a telegram this week to "Toronto, 'Canada.'" The girl operator in the hotel where Ward was at the time said to him "You mean Toronto, 'Ontario.'" "I mean 'Canada,'" said Ward. "Nothing of the kind," replied the girl. "It must go to Ontario." Ward became angry and retorted "You either send that to 'Toronto, Canada,' or don't send it at all."

On the original presentment of "Salome" at the Fifth Avenue Theatre on Monday one of the critical observers was E. F. Albee, who remarked that Mme. Pilar Morin had on enough clothing to protect her from the wintry blasts at present prevailing in New York. Throughout the week he suggested an abandonment of wearing apparel, until toward the close of the week he had reduced the spectacle to a semblance of nudity.

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VARIETY will thoroughly cover the variety field on the Pacific Coast.

Nance O'Neill will open at Keith's, Boston, in May next, playing in New York afterward.

Al Treloar, the strong man, has accepted a position as instructor in the Los Angeles (Cal.) Athletic Club.

Willie Edouin, the English comedian, wants to remain over here and will do so if agent Bentham arranges it.

Charles Leonard Fletcher, playing at present at the Harry Rickards houses in Australia, will arrive in San Francisco next May.

An offer has been made Vesta Victoria to remain in New York over the summer, playing at one of the roofs, probably Hammerstein's.

Negotiations are on whereby Loie Fuller will be brought over here to appear in a special production at a salary said to be \$2,000 weekly.

Alex. Clarke and eight girls will appear in vaudeville shortly in a number from "The Student King." It will appear over the K.P. circuit.

M. R. Sheedy, manager of Sheedy's Theatre at Fall River, Mass., claims that he has never cancelled an act and will give \$500 to any one who can prove to the contrary.

Garry Owen will shortly play a new piece written by Edgar Allen Woolf, in which young Garry, eight years of age, will play four characters, having the assistance of two persons in the piece.

The new sketch of Guy Rawson and Frances Clare's, called "Just Kids," the feature of the olio with the "Bon Tons," will be seen at the Murray Hill next week for the first time around town.

Bessie Roland, of Jos. Hart's "Electric Crickets," and Lew Benton, of Fred Ray and company, were married on November 18 last by the Rev. C. A. Miller at St. Luke's Lutheran Evangelical Church in New York City.

Charles Horwitz is writing a new sketch for Will H. Cohan and Phil Dalton, the coster singer, who have recently entered into a new partnership. The sketch is arranged to be played in "one" and is to be called "Moe Goldberg's Son,"

EMPIRE ADJOURNS SPECIAL MEETING.

The special meeting of the Empire Circuit (Western Burlesque Wheel) Company's stockholders, called for Cincinnati February 8, has been called off by a notification from President James J. Butler. Another meeting day will be set, but the date is indefinite.

No information is obtainable as to the purpose for which the meeting was originally called, although it is positively stated that nothing but routine business was involved and there was no thought of the consideration of anything remotely resembling a settlement of the burlesque war.

VAUDEVILLE GETS ADELE PALMER.

It is understood that Adele Palmer will presently go into vaudeville with a condensed version of "A Wise Guy," supported by a company of four people, including Danny Muller, to be billed as Adele Palmer and company. In this announcement, says Broadway gossip, is disclosed an interesting story.

Emily Lytton, a former wife of Edmund Hayes, is said to have held a controlling interest in the piece. When she and her husband separated Miss Lytton, who is now a member of the "Brewster's Millions" company, received from her husband all rights in the property with the proviso that she never appear in it herself. Miss Palmer is understood to have leased the production rights from Miss Lytton.

It is also rumored that Harry Martell has secured a contract with Miss Palmer to produce the piece in burlesque next season. Hayes was under contract with Martell to appear in "A Wise Guy," but changed management. Miss Palmer will now fill out the unexpired term, probably with Muller in Hayes' old part.

A motion to punish Mr. Hayes for contempt for failure to pay arrears in alimony amounting to about \$600, which came up this week in the Supreme Court, Queens County, was withdrawn by Mrs. Hayes' attorney, Moses A. Sachs, of the World Building, Mr. Hayes having made a substantial payment on account.

OPPOSITION TO HOWARD.

Boston, Feb. 1.

Commencing next Monday the Palace Theatre, playing the Eastern Burlesque Wheel attractions, will add a long list of vaudeville acts to the regular burlesque shows coming into the house.

The move is made against the Howard, which will play the Western companies shortly, with a similar kind of an olio.

THREE YEARS LEASE OF "TROC."

Chicago, Feb. 1.

L. Lawrence Weber, Sam Scribner and Jules Hurtig, acting for the Columbia Amusement Company (Eastern Burlesque Wheel), signed a three years further lease of the Trocadero Theatre.

BURLESQUE YEAR AROUND.

After the close of this season the Rose Sydel "London Blondes" will take a trip through Canada and Nova Scotia, giving the show as it is now played. The tour will consume the summer vacation time.

Dorothy Russell and her "girl act" have been booked for Keith's, Boston, next week, with the Harlem Opera House to follow.

SUES MANAGER FOR \$10,000.

That her good name has been damaged to the extent of \$10,000 is the claim made by Jessie Sharp, of the "Vanity Fair" burlesque company, against Sam Goldie, manager of "The Bon Tons," a similar organization with which Miss Sharp was formerly engaged as "principal boy."

The young woman says Mr. Goldie has defamed her character that much money's worth and the papers have been served upon Goldie. Adolph Marks, the Chicago attorney, is representing Miss Sharp. Goldie says he hasn't enough funds to engage a lawyer.

TAYLOR READY FOR NEXT SEASON.

Louisville, Feb. 1.

According to Charles B. Taylor, manager of "The Parisian Belles," his plans regarding the burlesque company for next season have assumed definite shape.

A new two-act musical farce has been written, the book by Mr. Taylor, music and lyrics by Theo. Morse and Jack Drislane. It is named "A Yellow Dog."

"The Girl in the Pink Mask" will be retained as a feature in a new elaborately devised electrical presentation, surrounded by a "pony" ballet of twelve. Several re-engagements have been entered into, and in Mr. Taylor's company next fall will be found Sheppard Camp, May Belle Hurd, Frank Mack, "The English Rosebuds," Agnes Scott, Mabel Lawrence, Marie Gillette, May Russell and Louis Hind, musical director.

The present piece used in the "Belles," "A Pair of Peaches," will be played over the combination houses, with Gladys Sears and Pete Curley as the leaders. A season's time on the popular-priced circuits has already been booked.

BENEFIT YIELDS SUBSTANTIAL PROCEEDS.

Thomas W. Dinkins, as treasurer of the committee having the matter in charge, sent to John Grieves a substantial check this week, the proceeds of the benefit to that unfortunate manager at Miner's Eighth Avenue last Sunday night.

SUES GUS HILL.

Robertson and Sanchette, a vaudeville team, through their attorney, M. Strassman, 853 Broadway, entered suit this week against Gus Hill, as one of the "Night Owls" burlesque show proprietors, for two weeks salary alleging breach of contract.

Mr. Hill witnessed the act recently at a Sunday concert and engaged it for twenty weeks (at \$60 per) to play with the "Night Owls."

The act played the week of January 14 at Waldmann's, Newark, with the company, to be informed at the close that it was too "high class" for burlesque, even at \$60 per. The contract held a two weeks and a one week clause, but Mr. Strassman is suing under the larger loophole, as no written notice of dismissal was given.

Robertson and Sanchette cancelled a trip West to accept the continuous engagement and feel somewhat bitter toward Mr. Hill. They say that better would it have been had a travelling company manager seen and judged their act, than just a mere ordinary proprietor who has been in the show business for quite a few years now.

WHY THE VAUDEVILLE SOCIETIES ARE DISSATISFIED WITH THE PRESENT FORM OF AMERICAN CONTRACTS

By AN ARTIST.

The struggle of "The Association" (Keith Booking Office) to squeeze a few more pennies out of the artist is always interesting. It was this same squeezing process that brought about the White Rat strike. It is the same process that brought about the struggle between Keith and Williams. It is the same process that is going to bring about another struggle between the managers and the artists.

Once upon a time the manager of a vaudeville theatre would say to the artist, "I will pay you one hundred dollars to work for me the week of January 1st." The artist worked and received his hundred dollars. Both were satisfied. Then "The Association" came into being, and then the "squeeze idea" started. The manager now said, "I will pay you the one hundred dollars, but I won't. I will squeeze out five dollars of that to pay my rent for my own booking office."

It is a case of Lew Dockstader's room with the slanting roof—he paid the rent and the roof occupied it. The artists pay the rent for the offices and the managers occupy them, while the artist stands out in the hallway.

It was this one thing that brought about the strike. This strike was ended by the solemn promise of the managers to abolish the commission. They kept the promise, too. They did abolish it—for almost a month, and then started in again. Disgusted with such duplicity and ashamed to haggle over such a small matter the artists foolishly let it go until it was right back where it was before the trouble.

Mr. Manager has got things now just as he wanted them. He has got his nice offices, which the artists pay for and can't get in, he has arranged it so that he not only collects five per cent on his own salary sheet, but pulls down five per cent of the salary lists in Mike Shea's two houses, James Moore's two houses, Harry Davis' in Pittsburg, Chase's in Washington, Kernan's in Baltimore, and twenty or thirty smaller houses throughout the country.

"Well," says Mr. Manager, "I've that fixed. Now what will I do? Ah, I think I see fifty cents a week more! We will have our own baggage wagon and collect the fifty cents the job teamster is getting now. Poli is not the only man that can make the artists pay his horse's board."

There was another scheme pulled off at Providence a few years ago that was quite cute. That was having the stage manager run a theatrical hotel. This worked great for a little while, but the idea was finally abandoned.

Another very pretty little thing was the "individual agent." "The Association" places half a dozen or so booking agents, either in their own or outside offices. When an artist comes along that looks extra "easy," he is turned over to the "individual agent." The beauty of this plan is that the artist must pay ten per cent instead of five.

Another bright little scheme is the division of responsibility. For instance, "The Association" books an act for twenty weeks. The booking agent of "The Association" simply signs a contract agreeing

to play and pay the act for that length of time. Then they sublet the act to the individual houses booked for. Sometimes the individual manager gives an individual contract for this one week, signed by himself and the artist. Take, for instance, "That" Quartet. They were booked for four weeks through the "Association" office. One was with P. B. Chase. Mr. Chase himself signed the contract, with the clause that Mr. Chase should deduct five per cent of the salary and pay it to "The Association." Another was at Keith's Union Square Theatre. A difference of opinion came up between the Keith office and "That" Quartet. E. F. Albee, Keith's general manager, not only cancelled the week at their own house, but he also cancelled the week at Chase's Theatre.

"The Association" books a European act to open January 14 at the Grand Opera House in Pittsburg. The act comes to America, goes to Pittsburg, reports for work, only to be told by the local manager that he has no record of it being booked there. Who is responsible for the lost week?

Ryan and Richfield were booked at Cook's Opera House, Rochester. At the opening show they were allowed two or three minutes to set the stage. It was impossible. And they were closed for making a "stage wait."

H. V. Fitzgerald was playing at Chase's, Washington. His act was a protean one wherein he made numerous quick changes as he ran from one entrance to another. In order to facilitate the setting of the stage for the following number a slippery ground cloth was laid down. Mr. Fitzgerald could not possibly get around on this cloth to make his changes. For this he was closed.

To-day they are offering artists "blanket contracts" for next season which are absolutely useless. They call for perhaps twenty, thirty or forty weeks continuous time.

And have a clause whereby they can be cancelled at two weeks' notice.

They also contain a Sunday clause, rendering them null and void entirely.

Most contain no mention of where the artist is to play. His route may read Boston, Detroit, Washington, Cleveland, Providence, Buffalo, and so on through the season. Supposing the contract does state the route to be followed, there is another clause that says this route can be changed to suit the whims of the "Association."

Isn't it a fine game though—for "The Association"?

Did you ever, in the old days, go to a circus where there was a fellow working the three-shell game? Do you remember how the "rubes" tried to locate the little pea? Whichever shell they picked up the little pea was under another. It worked great for a while. But the three-shell boy got all puffed up with his success and worked the game harder and harder until by and by the "rubes" became "wise." The shells were broken and they took the "con" man's "bankroll" away.

Moral: Don't crowd the limit.

LEO CARRILLO'S CARTOON OF THE WEEK



MABEL'S 40 WEEKS SINGLE.

Mabel Hite has arranged to play a fortnight each in Los Angeles and San Francisco during the period her husband, Mike Donlin, the ball player, is in California lumbering up for the coming season on the diamond. Bentham has laid out a tour of forty weeks for Miss Hite for a single turn. The dream about her husband abandoning the ball field for a life on the stage is pure fiction.

DAWSON CITY MANAGER HERE.

From the Klondike country came this week a Mr. Nelson in search of acts to play his Orpheum Theatre in Dawson City, Yukon. Engagements are given for five months at a clip and the house is booked in connection with Goldsmith & Fisher's Northwestern Circuit, through the main office at Seattle.

Eight to ten numbers constitute a bill at the Orpheum, which at the present time is snowed in.

TESTIMONIAL FOR FRANK MITCHELL'S WIDOW.

On Tuesday evening, March 5, at Tammany Hall will occur a testimonial and benefit for the widow of Frank Mitchell, late a member of Mitchell and Marron, who recently died in Boston.

Mr. Mitchell's many friends in the profession have all volunteered, and the committee in charge is composed of Tony Pastor, Harry Sanderson, William Morris, John Graham, William Heins and James Marron. Dancing will follow the entertainment. Any one desiring to interest themselves in the tribute to an extremely popular artist may communicate with any one of the committee.

ROCKAWAY'S NEW HOUSE NEXT SEASON.

Plans are now completed for the erection of P. H. Morrison's new edifice at Rockaway Beach to replace the theatre now there. It will be ready for occupancy for the coming summer.

ROSENBERG LIKES THE BRONX.

Walter Rosenberg, son of Henry Rosenberg, owner of the Metropolis Theatre, has been riding about The Bronx in his father's automobile of late seeking a suitable location there for a vaudeville theatre. On Monday of the current week he made an especially thorough canvass of all available locations accompanied by a representative from the real estate office of J. Clarence Davies.

It is believed that Mr. Rosenberg is acting for his father, who by the terms of his lease of the Metropolis to Hurtig & Seamon at an annual rental of \$32,500 is debarred from personally entering into any theatrical enterprise in the borough of The Bronx during the term of the lease.

Jos. Hart's latest find is a young woman from the West, a girl of eighteen. Mr. Hart is arranging a novel act in "one" in which the young woman's talents as a mimic, musician and singer will be given ample scope.

HART AND WAYBURN LICENSED.

Commissioner of Licenses John N. Bogart last week affixed his "O. K." to the applications for licenses as general theatrical agents of Ned Wayburn, Jos. Hart and Joseph Havel, a brother of Tommy O'Brien-Havel. Wayburn is booking only his own acts, as is Hart, and neither was under any especial obligation to enroll himself as an agent, but they did so to obviate any possibility of a dispute with the city officials. Havel concerns himself chiefly with the booking of clubs.

HATHAWAY'S, LOWELL, DAMAGED.

Lowell, Mass., Feb. 1.

A big fire consumed a considerable portion of the block directly opposite Hathaway's Theatre Monday afternoon, and in the process of extinguishing the flames it was found necessary to do considerable damage by water to the theatre. After strenuous efforts a performance was given by Mr. Hathaway on Monday evening, the curtain going up at 9:30.



THE OFFICERS AND MEMBERS OF THE EXECUTIVE COMMITTEE OF THE VARIETY ARTISTS' FEDERATION, 1906-07.

(The new triple alliance of artists, stage staff and musicians has signed a binding agreement with Frank Macnaghten, manager of a score of English halls and theatres, and it became operative January 14. Manager Macnaghten agrees to pay one-twelfth salary for each matinee at a twice-nightly hall, also not to transfer artists or shift the set time without their consent. All disputes are to go before an arbitration board. No commission is to be deducted when artists book direct, and no bias or prejudice held against any artist connected with the variety reform movement. The agreement refers to all existing and future contracts, and such future contracts are to be of the V. A. F. form as soon as supplied.)

The following is a copy of the charter and agreement entered into between the National Alliance and Mr. Macnaghten, as published in "The Performer," issue of January 17, 1907. As VARIETY goes to press an unconfirmed cable report says Macnaghten has broken this agreement.)

CHARTER OF THE NATIONAL ALLIANCE

REPRESENTING THE

VARIETY ARTISTES' FEDERATION.

28, Wellington-street, Strand, London.

Telephone No. 6950 Gerrard.

Telegraphic Address "Artifedera, London."

AMALGAMATED MUSICIANS' UNION.

General Office—135, Moss-lane East, Manchester.
Telephone No. 5489.

Telegraphic Address "Amuse, Manchester."

London Office—9, Great Newport-street, W. C.
Telephone No. 9827 Central.

Telegraphic Address "Amusologia, London."

NATIONAL ASSOCIATION OF THEATRICAL EMPLOYEES (STAGE).

Chief Office—

29, Wellington-street, Strand, London.

Telephone No. 8753 Central.

Agreement with Mr. FRANK MACNAGHTEN,
King's Chambers,
Angel Street,
Sheffield,
Yorkshire.

Dated this Ninth Day of January, 1907.

(A)—This agreement, made and entered into this ninth day of January, 1907, by and between Mr. Frank Macnaghten, of the first part, and Frank Gerald, J. B. Williams and William Johnson, representing the Alliance, of the second part, whereby Mr. Frank Macnaghten consents, and agrees to observe, pay and adhere to the following rules, terms and conditions, at all the Music Halls, Theatres and Vaudeville Houses under his control in the United Kingdom, as and from the date mentioned in each section.

(B)— Terms and Conditions of the Variety Artistes' Federation.

- (1) That, at all my Halls, or Halls under my control working two shows a night, all matinees shall be paid for at the rate of one-twelfth salary for each matinee.
- (2) That no Artiste shall be transferred from one Hall to another without his, her, or their consent.
- (3) That "time" shall not be varied after Monday in each week without the Artistes' consent.
- (4) That all disputes shall be referred to a Board of Arbitration, such board to consist of two nominees of Mr. Macnaghten, the undersigned, and two nominees of the Variety Artistes' Federation Executive Committee, and an independent Chairman, to be nominated by the above four nominees.
- (5) No commission to be stopped where Artistes are booked direct.
- (6) No bias or prejudice to be shown to any Artiste who has taken part in this movement.
- (7) This agreement to refer to all existing and future contracts, and to become operative on Monday next, January 14, 1907.
- (8) That the "V. A. F." form of contract be adopted as soon as supplied.

(C)— Terms and Conditions of the Amalgamated Musicians' Union.

It is further agreed that on and from Monday, January 28, 1907, all the Musicians engaged at all the Halls under the control of Mr. Frank Macnaghten shall be members of the Amalgamated Musicians' Union, and shall be paid the Union rate.

Rates of Pay.

- (1) LONDON.—Minimum, 36s. per week each instrumentalist. Matinees in one show per night houses, full salary each matinee. In two shows a night houses half salary for each matinee.
- PROVINCES.—Prices as per price list, according to district.

(D)—Rates and Conditions of the National Association of Theatrical Employees.

It is further agreed that on and from Monday, January 28, 1907, all those employed, in any capacity, in a stage department—that is to say, the stage, flies, electricians, gas, limes, and property departments—at all Halls under the control of Mr. Frank Macnaghten, in the Metropolitan District, shall be members of the National Association of Theatrical Employees, and such employees shall, excepting the Stage Manager, Master Carpenter, Electrician, or Property Master, who shall be paid a rate of pay higher than the rates specified below—all other employees to be paid as follows:

Working Rules and Minimum Rates of Pay.

- (10) **Carpenters.**—10½d. per hour, from 7 a. m. to 5 p. m. Overtime rates: From 5 p. m. to 8 p. m., time and a half; from 8 p. m. to 7 a. m., double time. Saturdays, from 1 p. m., and on Sundays, Good Friday and Christmas Day, double time.

Daymen in the Stage, Flies, Property and Gas Departments.—24s. per week (exclusive of "show money" and overtime), a week's work to consist of five days: from Monday to Friday from 9 to 5 (allowing an hour for dinner), and Saturday from 9 to 1 o'clock noon. Overtime rates: From 5 p. m. to 8 p. m., time and a half; from 8 p. m. to 7 a. m., double time; from Saturday at 1 o'clock, and on Sundays, Good Friday and Christmas Day, double time. Overtime for any other period less than one and a half hours to be reckoned as a quarter of a day.

Electrical Department.—Wiremen, 9½d. and 10½d. per hour. Daymen, 24s. per week, exclusive of overtime and "show money."

Leading Men in all departments are expected to be paid above this rate.

Extra Men employed for odd days, or by the hour, shall charge at the rate of 7d. per hour; overtime rates to be as stated in Clause 2 of this By-law.

Nightmen.—For any grade, in any department, 2s. per performance in one show a night houses. Leading men, 2s. 6d. and 3s. In houses giving two shows a night, 2s. 6d. per night, and 2s. for each matinee. A special performance exceeding the usual duration of a performance to be charged for extra.

Rehearsals to be charged for as follows: Between 7 a. m. and 12 midnight, 2s. for three hours, or any portion thereof; from midnight to 7 a. m., on Sundays, Good Friday and Christmas Day, one hour and a half, or any portion thereof, to constitute a rehearsal. All men engaged to charge from the time of the "call."

Where in any theatre or music hall or theatrical workshop better conditions have been established, the members of this branch must uphold same.

This agreement to continue in force until the expiration of six months' notice given by Mr. Frank Macnaghten, to the Alliance, or by one of the undersigned, acting for the Alliance.

Signed, on the one part, by
Date, January 10, 1907.

(Signed) FRANK MACNAGHTEN.

(Signed) FRANK GERALD,
General Secretary, Variety Artistes' Federation.

(Signed) JOSEPH B. WILLIAMS,
General Secretary, Amalgamated Musicians' Union.

(Signed) WILLIAM JOHNSON,
General Secretary, The National Association of Theatrical Employees.

MR. BERNSTEIN'S FUNNY WAY.

The ways of cheap agents are oftentimes funny, but Freeman Bernstein, who is advertised as the New York booking agent for the Sullivan-Considine circuit, is entitled to the blue ribbon through the testimony in a case tried on Tuesday before Judge Seaman in the Twelfth District Municipal Court.

The suit was based upon a complaint of Martin Buckley and company, who contracted in the local office of the Sullivan-Considine circuit on December 7 to play their new sketch "The Intruder" for a trial at the Family Theatre on East 125th street during the week of December 31.

The salary agreed upon was \$100 and the contract was signed "Freeman Bernstein." Just "Freeman Bernstein" and nothing else; it did not say "agent," "manager" or anything after his signature, just "Freeman Bernstein," and the name of "Sullivan-Considine" was entirely missing in the printed matter.

The act appeared at the house on the approved date, to be informed by the resident manager, D. R. McCoy, that it had not been booked, and was too high-priced, anyway. In the emergency, Mr. Buckley called upon his attorney, M. Strassman, at 853 Broadway, who brought suit against Mr. Bernstein, not because he wanted to, but because he had to under that peculiar "smooth" tricky contract.

Mr. Strassman recovered judgment for the full amount of \$100 against Bernstein, but that is a joke as far as the booking agent for the Sullivan-Considine circuit is concerned. The lawyer has a full realization of his cash recovering chances and will bring another action against Sullivan & Considine as "undisclosed principals."

He will also inform his clients, both present and future, to be extremely careful what sort of a contract is signed in any business transaction in which Freeman Bernstein is concerned.

ONLY CANCELLED 27.

The Musical Simpsons received by way of a Christmas present from the Keith offices one of these blanket contracts for twenty-seven weeks work. This was during the merry Yuletide. Several weeks ago, so the story goes, Jules Delmar, of the Keith forces, approached the musical act with a request to play several weeks of time in as many Canadian cities at a reduced salary.

The act tentatively agreed to do so, but later the Morris office offered it Hamilton (Canada) and Detroit at the regular price. The musicians accepted immediately, only to be informed a few days later that those "27" had been cancelled.

NELLIE WATERS BOOKED.

Nellie Waters, an English singing eccentric comedienne, has been booked to open at the Colonial Theatre February 25. Miss Waters is claimed to be Vesta Victoria's only rival on the other side.

HOMANS RECOVERS.

Geo. Homans, the agent, recovered judgment against Louise Dresser for \$251, the full amount sued for in his case against her for commissions due under the Dresser-Shubert contract.

MISS JANVIER PLAYS N. Y.

Emma Janvier, late of "The Spring Chicken" and later a candidate for vaudeville engagements, has retained counsel and declares that she is prepared to fight Klaw & Erlanger's efforts to prevent her appearance in the varieties in New York.

The producing firm allege that Miss Janvier is under contract to them for "The Spring Chicken" and declare that they will sue out an injunction restraining her from appearing under any other management. Meanwhile the Englishwoman has been booked next week by the Keith office, probably for the 125th street theatre. Accompanied by her lawyer Miss Janvier called at the Keith office Thursday afternoon for a conference with E. F. Albee, Keith's general manager, and ex-Judge Dittenhoefer, attorney for the Keith-Proctor enterprises. What the result was is not known.

Miss Janvier likewise enters an emphatic denial that she received only part of her salary for her week at Chase's, Washington, as has been publicly reported. She says her whole salary, with only the booking commission deducted, was duly paid over.

FLOODING CHICAGO WITH MUSIC.

Chicago, Feb. 1.

The Sherman House has the appearance of a music publishers' convention. Every parlor floor room is exploiting Irish, Indian, Mexican, Scandinavian and coon songs. A boiler factory could not create more noise. Vaudeville artists, serio-comics and recent recruits from the "legit" test their vocal cords with songs the "boosters" are ready to popularize.

Theodore Morse and his band of "pluggers," consisting of Al Cook, Jack Drislane and Billy Farnon, are much in evidence with the Haviland publications, while Thomas J. Quigley and Harry De Costa, representing Francis, Day & Hunter, are so pleased with the results of their first few days of strenuous work that they will remain here for some time. Jules Von Tilzer was another arrival who promised to start something. Jack Von Tilzer is also here.

With so many music publishers at one time the "tenderloin" district, where the free concert halls reign and invite Eastern patronage, will be invaded. Chicago will be lively for the next few weeks. Every cafe in the city owning a piano is making preparations.

Gus and Leo Edwards were among the last to arrive.

THE PASTOR BALL.

The ball of Tony Pastor's Employees, held last Tuesday night at Tammany Hall, brought a large crowd together, nearly all of whom seemed interested in the buck and wing team dancing contest. There were five contestants, Remick and McNally. Ward Brothers, Kennedy and Wilkins. Merrell and Schack and Wilson and Bell.

Ward Brothers received the judges' decision, although the question was argued until the affair broke up at daylight as to whether they or Wilson and Bell should have received the distinction. The majority expression was that the Ward Brothers fully merited the medal they will receive.

An entertainment opened the ball.

INTER-STATE PLAY LEGITIMATE.

Chicago, Feb. 1.

Arrangements have been completed whereby the vaudeville theatres in the South owned and controlled by the Inter-State Amusement Company will play some of the time booked in that territory by Clay Clement in "Sam Houston."

General Manager E. F. Carruthers said yesterday to a VARIETY representative:

"I have signed contracts with Manager Greene of the Clay Clement Company, through the Shuberts, to play the attraction over the Inter-State circuit, commencing February 4, at the Majestic, Houston. Two nights each week will be given over to the play. It is not our intention to change the policy of the theatres.

"The plans will in no way interfere with our vaudeville bills. Artists will be given two days vacation wherever the attraction is played, but will receive salaries for the full week.

"We may build a new theatre in Houston for the independent combination attractions if the experiment is encouraging. I am also figuring with Gaston Newbrick, manager of the Lyric, Mobile, with whom I am personally interested in the conduct of that theatre, in erecting another vaudeville house in the South to affiliate with the Inter-State interests. I am not at liberty to mention the name of the city at present. There will be a number of new theatres to the string we control now."

LOUISE AGOUST IN SKETCH.

Jos. Hart has assumed the direction of Louise Agoust, of the Agoust Family, and will place her in a sketch which will give an appropriate setting for her juggling.

SOME TIME.

Lew Hawkins has contracts for nineteen consecutive months from the Keith offices.



SAM RICE

Next week at the
Gotham Theatre, New York.

FORMING NEW FAMILY CIRCUIT.

San Francisco, Feb. 1.

Henry Lubelski, of Denver, has been in town during the past week forming a new Western circuit of "family" theatres. Mr. Lubelski claims to have fifty-four houses on his life up to date, extending from Denver to the coast, and is looking for further acquisitions in this State.

John W. Considine, of the Sullivan-Considine circuit, is expected to arrive to-day. He comes to arrange regarding a new house for his circuit at Oakland. Mr. Considine will also attempt to locate other California cities for his style of vaudeville.

The general belief here is that there is some feeling existing between the Sullivan-Considine people and the "Three Ls" (Loverich, Levy and Lubelski). The two circuits have been booking together, and a number of acts after leaving the Sullivan-Considine route have gone over the circuit of the "Three Ls", afterward entering a complaint regarding treatment.

One recent case came to light where Sullivan & Considine paid direct the amount of a week's salary to an Eastern act which had been cancelled by Tony Lubelski without reason or satisfaction.

If the Sullivan-Considine can obtain a foothold with their own houses it is likely that relations with the "Three Ls" will be severed.

RAFFIN'S MONKEYS AFTER SHEEDY.

Next week at the Eighth District Municipal Court will be heard argument in an action brought by Robert Raffin, owner of "Raffin's Monkeys," against M. R. Sheedy, manager of Sheedy's Theatre, Fall River.

Two hundred dollars is the object of Mr. Raffin's legal entrance. He is a foreigner brought over here last summer when the act played Luna Park, Coney Island. H. B. Marinelli afterward booked it through the Morris office and one of the weeks contracted for was Sheedy's. The monkeys were to have performed with their trainer, Louise Raffin, in Mr. Sheedy's town during the week of October 22.

The date was subsequently shifted to October 29, and according to Sheedy every one connected had notification excepting himself. When the animals arrived admission to the theatre was denied. For this refusal Mr. Raffin wants his week's salary.

The allegation of Sheedy that he is not responsible for the amount leaves the question of liability to be decided between the Morris and Marinelli offices, if Mr. Sheedy convinces the court that he is in the right.

TRYING TO STOP ACT.

Chicago, Feb. 1.

Gus Edwards, the New York music publisher, who is in the city, has notified all agents here that they will book the new act of Don Leno's at their peril, as it is an infringement on his own, known as "School Boys and Girls." Leno was formerly connected with Edwards in that piece.

Adolph Marks, Edwards' attorney, will apply for an injunction Monday. Meanwhile it is understood Leno is rearranging his new act in "business" and plot in order that it shall not interfere with Edwards.

CIRCUS NEWS.

SUMMER PARKS

John Ringling sailed on the Baltic on Wednesday and will arrive here the coming week.

Everybody connected with the dissemination of news and rumors of the big circus enterprises is busily engaged just now in an endeavor to circulate stories of a clash of interests between the Barnum & Bailey and Ringling Brothers, at the same time protesting that both sides are clamoring for peace and harmony. It is intimated that with the arrival of John Ringling from Europe negotiations between the Barnum & Bailey and Ringling shows for an equitable division of territory will be taken up and closed satisfactorily to both managements.

To those in a position to discuss authoritatively the question as to why there should ever have been a clash, if there really is one, the answer is in effect about as follows:

There never was any written agreement between the two managements on any point. A "gentlemen's agreement" for a period of two years was arranged between James A. Bailey and the Ringlings as to the division of territory, which has expired and has not yet been renewed. The whole idea of the agreement was not to fight other shows, control salaries or shut other organizations out of railroads. Its only purpose was to keep the big shows from going into the same towns on or about the same dates. Even under the verbal agreement the Ringlings could play the same towns either eight weeks before or after Barnum & Bailey. In all circus wars it means the distribution of extra quantities of free tickets and the advance men use twice as much space on the boards, etc. This was one of the strongest points in the coming together of the big magnates. Beyond that there was never really anything approaching a trust.

Just why those in the inner circle should protest against the trust bugaboo can only be surmised when from the lips of one of the biggest men in the directorate of the Barnum & Bailey corporation the information has been imparted that an agreement with the Ringlings has already been arrived at. Can it be that the giants of the circus world fear an investigation of their operations at the hands of the federal authorities on an allegation that they are doing business contrary to the Interstate Commerce law? Or is it possible that the continued rumors of an impending clash will serve to incite public interest in circus news and encourage publicity and free advertising in the daily press?

H. S. Rowe, of the Rowe & Norris circus wintering in Santa Cruz, has notified his New York booking agent that the one-half interest in the show which was for sale has been disposed of. He does not furnish any further details, but says that bookings will be made soon for the coming season.

W. C. Thompson, of the New York Herald staff, formerly press agent of the New York Hippodrome for Thompson

& Dundy, has signed to travel in advance of the Pawnee Bill show the coming summer, having arranged with Edward Arlington.

Frank A. Robbins' show, wintering at Jersey City, will open its season the latter part of April. It had a good deal of bad luck last year, but the show has been entirely refitted and is going out again under excellent auspices, with extensive backing of outside investors. Edward Arlington has sold out his interest in the enterprise, but Fred Beckman will continue as the general agent.

The Hagenbeck show closed its season \$220,000 behind. Of this amount \$100,000 was sunk in the six weeks Mexican tour.

All the circus managers are straining their efforts in the direction of a practical flying machine, having exhausted all other fields of research. Barnum & Bailey's offer of \$10,000 for an aerial ship without balloon attachment has brought many propositions, but nothing practical has been unearthed.

The "big show" claims to have discovered a baboon that will create as much of a sensation as the incomparable Jumbo. They will play it up as the big feature of the menagerie portion of the outfit. The ring sensation is still a mystery.

Frank Brown, lately interested in the Coliseo Argentino, Buenos Ayres, South America, and who severed his connection with that amusement resort, as printed in VARIETY some time ago, is on his way to the Pacific Coast with a troupe containing twenty-four acts and a ballet of sixteen dancers. Brown will show along the Californian strip for about four months, returning to South America in May. He sailed from Montevideo on the 15th. It will be practically the same circus shown at the Coliseo before the split, behind which there is a story.

Zeno, Jordan and Zeno, the aerial act, returned recently from a tent show touring South Africa. They say business was good, and in support of that assertion display an adult bank roll.

The Cangle Bros.' Union Shows will open the season May 1. The circus will be thoroughly equipped, carrying a large menagerie; using five cars. The winter quarters are at Cranston, R. I. Frank E. Tracy is general agent. Twelve men will go ahead and they are expected to make some "noise."

Charlie Sanders has taken charge of the stock of the Sells-Floto shows in place of Col. Shumate, and "Slivers" Holland will have the canvas in place of Harry Sells. Col. Robinson will have charge of the front door and also act as adjuster. Robinson has been with the show three years and will be a sort of assistant manager. John Carroll will be equestrian director again. John was with the show when it was a dog and pony affair, but last season went to "White City," Chicago. Herman Q. Smith will be contracting agent.

At the meeting of the Wichita and Southwestern Fair Association it was decided not to take in the Kansas-Oklahoma Fair circuit this year. Representatives of the Kansas-Oklahoma circuit wanted the Wichita Association to hold its fair and race meeting the week beginning August 27, which was not satisfactory, and instead September 30 has been selected as the date, conflicting with the Winfield dates in the Kansas-Oklahoma circuit. At the meeting held by the latter J. T. Axtell, of Newton, Kan., was re-elected president of the Circuit Association and Edward L. Teed, of Hutchinson, was elected secretary. The following fair dates were arranged for the Kansas-Oklahoma circuit: Week beginning July 30, Parsons, Kan.; August 6, Coffeyville, Howard, Anthony; August 13, Chanute, Eureka, Harper; August 20, Fredonia, El Dorado, Kingman; August 27, Wichita, Iola, St. John; September 3, Ottawa, McPherson, Great Bend; September 10, Topeka, Sterling; September 17, Burlingame, Hutchinson, Jetmore; September 24, Burlington, Newton, Larned; October 8, Blackwell, Oklahoma.

Victor D. Levitt, the newly elected general manager for "Happy-Land" Park, located at South Beach, Staten Island, is hard at work just now hunting up novelties for the coming summer. He has a thoroughly equipped bar and restaurant on the premises and will consider propositions from stock companies, operatic organizations, Ferris wheel, baby incubators, animal shows, feature acts and everything in the summer park amusement line.

Listen, you airship experts. You have opposition. He is Charles B. Knox, of Johnstown, N. Y., and by the same token he is in the gelatine business and Dun rates him as being worth two millions. His identity is disclosed in a letter from George Wilbur, president of the Oneonta (N. Y.) State Fair Association, who writes to an agent that he will want an airship man for the coming fair, Mr. Knox having retired from the business. Knox made four ascensions last year for \$1,000, accepting that price in view of the advertising he secured from the event.

E. F. Carruthers, general manager of the Inter-State Amusement Company, will book the vaudeville attractions for the Railway Company Park at Chattanooga, Tenn., the coming summer.

A peculiar freak photograph has just been received in New York. It was taken at the Brockton (Mass.) fair in October and shows a somersaulting automobile upside down at the top of the "somersault" and Roy Knabenshue's just alighting in the middle distance. It is being made into lithos for advertising purposes.

Wheeling, W. Va., has one of the prettiest and best adapted parks. The winter season commenced January 1 to one of the largest crowds ever attending. Manager George A. McLaughlin opened the doors of the beautiful new dancing pavilion to the public. The new coaster will be completed for the opening of the sum-

mer season and will be one of the largest in the country. The open ice skating rink will be completed next week, skating space 200 by 400 feet.

If the bill introduced by Senator Brown of Illinois is not vetoed there is a possibility that all future projects to build amusement parks in the residential sections of Chicago will be abolished. The bill refers particularly to a proposed park in Ravenswood, Chicago, and provides that no saloon license shall be issued in that territory.

According to the U. S. Tent and Awning Co. in Chicago there will be any number of vaudeville shows given under canvas the coming summer. The firm has contracts for tents from many managers of theatres who will resume the innovation of last season in offering vaudeville under circus tents.

The Blackwell Fair date has been changed by the Kansas and Oklahoma Fair Association from October 8 to September 22 to 25 inclusive. The meeting was held at Topeka, Kan., last week.

At the meeting of the Michigan State Fair, which was held at Grand Rapids last week, several new officers and directors were elected, as well as a number of new members admitted. The association has more than nine hundred members.

The sum of \$2,450 has been subscribed by the building committee of Hoopeston, Ill., in charge of the Chautauqua to be given there this summer. There is also a project afoot to raise a sufficient amount to erect an amusement building and park.

Harry Kaufmann, of the New York Vaudeville Contracting Company, is bringing over a new Japanese juggling act for use in that concern's summer parks called the Kishizuna Troupe. It includes sixteen people, six of whom have never before appeared in this country.

Riverview Park at Ravenswood, Chicago, will have a new chutes, scenic railroad and a "whirlpool" this coming season. The "whirlpool" will be placed near the gates. An admission of ten cents will be charged for entrance to the park, or fifteen cents, including a trip on the "pool." The regular fee inside the "whirlpool" will be ten cents.

The new proposed park for Kansas City will be called "Dreamland" and operated by a company of similar name. There is some friction in that city at present in park circles, but the details have not yet drifted East.

B. E. Gregory's new pyrotechnical spectacle "The Siege of Jericho" has been engaged by the Minnesota State Fair to be given at St. Paul the week of September 2 and at the Inter-State Fair at Sioux City, Iowa, a week later. Among the novelty acts engaged with the production are Willis and Hasson, Four Marvelles, Bizonette and Newman, Dockendorf Troupe of Russian dancers and a Cossack ballet.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Red Owl, Harlem Opera House.
Robert Hilliard (New Act), Hammerstein's.
Goldie Mohr Wood, Hammerstein's.
Russell Brothers (New Act), Alhambra.
"Just Kids," Murray Hill.
Tillie Santoy, Pastor's.
Fiske and McDonough (New Act), Pastor's.
Perkins-Lappin Co., Family, E. 125th street.
Virginia Earl (New Act), Keeney's.
Oriska Worden and Co., Keeney's.
The Five Nosses (Reappearance), Gotham, Brooklyn.

"Dance of the Seven Veils."
6 Mins.; Five (Interior).
Fifth Avenue.

The newspapers may be primarily held to account for the "most sensational and timely vaudeville capture of the season" at the Fifth Avenue Theatre this week, presented for the first time Monday afternoon, about one hour later than a similar production shown at the Murray Hill Theatre by Weber & Rush as a part of their "Dainty Duchess" burlesque show. In burlesque is the proper place for it. The dancer, whoever she may be, should acquire a "couch" undulating movement, and when the last of the seven veils is removed, even less than a veil should remain. Eight people are scattered over the stage, including a King and Baroness Von Elsner, who sings the translated song without having had her voice retouched for the occasion. Mme. Pilar Morin, who attended to the dancing, turned and glided while removing the yards of gauze much in the same manner as a "head of stock" would unroll a piece of goods. She made three distinct attempts to draw the King's attention to the fact that she wore no corsets. His Royal Highness left the throne and after carefully looking her over for a minute and a half noticed the absence; then the curtain came down. Bedini and Arthur, on the same bill, gave a clever travesty of it. The house howled with mirth. If "Salome" remains potent in the public's mind "The Dance of the Seven Veils" will be a good box office card.

Sime.

Harry Bulger and Company (2).
"Mink's Rink" (Comedy).
26 Mins.; (Interior; Special Drop).
Hammerstein's.

For Mr. Bulger's temporary stay in vaudeville he has without arduous labor removed and condensed an act from "The Man From Now," the Savage show he was recently with. Mr. Bulger has added a mechanical food serving table of some comedy value, and he is singing the first parody of Vesta Victoria's song hit "Poor John," but Mr. Bulger quite evidently missed hearing Miss Victoria herself before making the attempt. The comedian warbles "Brother Masons" as though it were new, and about at this point his close importance ceases, a woman built on the lines of Eva Davenport taking hold. She is a genuine comedienne, and with the aid of burlesque roller skating, the skaters held up by wires, considerable fun is had at the finish. Several bright lines have been

NEW ACTS OF THE WEEK

rewritten into the sketch, which is good enough for vaudeville—at a price.

Sime.

Jessie Laurie.
Songs.
7 Mins.; One.
Pastor's.

Miss Laurie is making her "American debut," according to the program, but no one will accept that in more seriousness than they will Miss Laurie herself. She sings Irish and Scotch ballads and managed to offer three to the Pastor audience, which was nicely mannered during the entire time.

Sime.

Truly Shattuck.
Songs.
12 Mins.; One.
Twenty-third Street.

The same Truly Shattuck in all particulars, the same songs to give scope to her excellent high notes, the same red velvet drop that prima donnas have been using here time out of mind, and even the same gown that Miss Shattuck wore in "the legitimate." All of which did not affect the undoubted popularity of the singer. She sang four songs and would have sung more if the audience had had its way.

Rush.

Agnes Scott and Company (1).
"The Wall Between" (Comedy).
27 Mins.; Full Stage (Special Set);
Garden.
Fifty-eighth Street.

Miss Scott was formerly the ingenue of the Proctor stock company in this house. This is her vaudeville debut, but the program sets forth that the engagement is for one week only, Miss Scott having been "loaned by the Keith & Proctor 125th Street Company" for this time. "The Wall Between" is her own work, and a decidedly quaint and dainty little playlet she has made of it. As a curtain raiser to a dramatic offering it should be a complete success. For vaudeville purposes its value is perhaps open to question. Miss Scott paints in half tints and variety audiences as a rule like their colors more strongly marked. The second member is Horace Wright, who is a light comedian of ability. Both he and Miss Scott have excellent voices and in the telling of the pretty little story involved in the playlet have several delightful musical numbers.

Rush.

Dorothy Russell and Harry B. Watson.
"Girl Act":
16 Mins.; Full Stage.
Fifth Avenue.

After seeing Dorothy Russell, Harry B. Watson and the ten young girls called "Teddy Bears" and "Buster Brownies" at the Fifth Avenue this week, where they all are together for the first time in vaudeville, one receives an insight into the short life of "The Mimic and the Maid" from whence they came. A "bean" song at the finish in "kid" dress made an appeal for novelty through "Teddy Bears" set on the

stage, apparently doing a dance mechanically. Other than that there is nothing to the act except an overwhelming desire on the part of the principals to accept encores which are not given. Miss Russell looked well. That was all possible for her to do with the material at hand.

Sime.

Grace LaRue.
Songs.
13 Mins.; One.
Keeney's.

The former comedienne of "The Tourists" gives four songs with enough graceful dancing interposed to make hers as entertaining number. She wears a pretty gown of coloring and construction not to be described and altogether makes a delightful stage picture. "I'm in Love with the Slide Trombone" was her opening number.

Rush.

Crane Brothers.
"The Mudtown Lockup" (Comedy).
15 Mins.; One (Special Drop).
Fifty-eighth Street.

Another addition to the fast-increasing number of novelty talking acts in one. The special drop shows the "Mudtown Jail," in which one of the comedians is incarcerated. The other of the pair is the jailer. A considerable amount of the act concerns itself with dialogue between the prisoner, seen through a window, and the jailer, who has brought him food. The talk is for the greater part rapid-fire exchange of "gags," all pointed. It goes to the mark and the act runs its allotted time to the accompaniment of a good average of laughs.

Rush.

James and Sadie Leonard.
"When Caesar C's Her" (Travesty).
Three (Interior).
Pastor's.

The latest travesty of James and Sadie Leonard, assisted by Richard Anderson, goes in for rapid fun at the commencement, but is deadened toward the close by the "Dr. Hyde-Mr. Jekyll" scene given by Mr. Anderson. As a piece of acting this would attract attention, but it has no place in a burlesque built for laughs only. Mr. Leonard gives an excellent performance; he has a grasp on the ability to express ludicrous sentiment seriously which is valuable, and Miss Leonard also handles her part capably. There is a descriptive scene in which the woman describes her suitor's chase after a roll of frankfurter sausages, in itself a humorous burlesque. Mr. Anderson has a solemn mien as Caesar and the dialogue is witty as a rule, but all the "heavy" matter should be dropped. When that happens the laughs should be continuous.

Sime.

The Dainty Four.
"Girl Act,"
14 Mins.; One.
Twenty-third Street.

A dancing and singing quartet showing pretty dressing and dancing of an unusually high order. The singing of the one number used was rather below the or-

inary. For the rest the girls danced. The act is in reality a miniature "pony" ballet and the introduction of even one song is a mistake. There is no costume change. The act is a pretty one and will probably stay. It is understood to be a foreign importation.

Rush.

Lawrence Crane and Company (2).
Illusionist (Special Set).
22 Mins.; One, Two and Close Full Stage.
"Alcazar Beauties" Co., Dewey.

Mr. Crane has worked out a pretentious series of illusions, building the act up from his former specialty in "one." It is neatly dressed and presented with good showmanship. The feature is an illusion called "Cremation," in which a woman is made to disappear from the cabinet and a small pickaninny produced in her place. A trunk mystery is another illusion. The trunk is lined with five sheets of plate glass and remains in sight of the audience during the entire time of the trick. No cabinet is used, but the girl makes an entrance into the glass enclosure. This trick takes but a few seconds. Crane makes use of a new idea in the stage managing of his act. The stage is set three times during his offering, but each time a drop is lowered in "one" and Crane works in that space while his apparatus is being arranged. No paraphernalia is moved except behind the lowered curtain. Crane keeps up a running fire of comment which is given an agreeable humorous twist aided by a touch of the Irishman's natural brogue. Crane has originality and a talent for working out new effects. He already possesses an offering of merit, notwithstanding its newness, and should carry it to a place among the best.

Rush.

Ella Bradna and Fred Derrick.
Equestrian.
7 Mins.; Full Stage.
Harlem Opera House.

Depending largely upon speed Ella Bradna and Fred Derrick are showing some pleasing equestrian feats at the Harlem Opera House. Two good-looking animals are used, Miss Bradna and Mr. Derrick each riding one but working together. One horse only is employed at the close. The usual routine is gone through but given with a dash and snap raising it out of the ordinary. Miss Bradna is an especially handsome woman. The audience accorded the pair a much warmer reception than is customarily given a "horse act."

Peter Donald and Meta Carson.
Singing, Dancing and Talking.
17 Mins.; One (Special Drop).
Keeney's.

Mr. Donald retired from the Lew Fields company only recently, this being the first metropolitan presentation of the act called "Alex McLean's Dream." The piece is constructed along pure comedy lines and Mr. Donald displays a skill in sketch work that would argue a previous training in the varieties. Both principals dress in Scottish costume. Donald has a song or two and a trick lamppost, the upper half being flexible, is used for a solid laugh. As he falls into a contented sleep embracing the rocking lamppost, the girl steps down from a frame. There are several musical numbers to which Miss Carson

contributes a delightful voice and some talk that is extremely funny. The sketch is a decided novelty and should find a ready market.

Rush.

Eleanor Doret.
Songs.

12 Mins.; One.

Twenty-third Street.

Billed as "the brilliant singer," Miss Doret justifies that description. Hers is a voice of apparent training, under perfect control and with a good range. She sang several popular numbers in an agreeable style and throughout her appearance made an excellent impression.

Rush.

The Vynos.

"A Musical Farmyard."

18 Mins.; Four (Exterior); Close in One. Pastor's.

As a musical act, probably from the West, The Vynos appear for the first time in New York City this week at Pastor's with new ideas for the disguise of musical instruments. The contents of a vegetable garden are used, also the fence surrounding it. As far as this goes it is novel and neat, but too much time is given to each. All the selections are not modern. With the exception of "My Old Kentucky Home" every worn number in the repertoire should be discarded. For the close there is a change which might occur earlier. That is pretty, although the "rube" dressing is faithful. The "fence" duets are discordant, and while the music does not rank high at any time the act should have demand.

Sime.

Cooper and Gear.

"The Hebrew Fellows."

12 Mins.; One.

Pastor's.

For a first showing in vaudeville these boys did finely at Pastor's, although placed "No. 2" on the program. Both are young. Mr. Cooper is a brother to Harry Cooper, of the Empire City Quartet, a fact that will tend to harm his performance if he is not careful, for the younger Cooper follows his more seasoned brother too closely in manner and voice. Several parodies were given, the one on "Sweet Inniscara" being a bit too high grade, and the talk is fair. The boys have plenty of time to learn a great deal. The first attempt should be to originate a style; the second to remove their hats when acknowledging applause.

Sime.

Selig Polyscope Film.

"The Graftor" (Comedy).

10 Mins.

Chicago.

The makers of this film have managed to extract a considerable amount of active fun out of the subject based upon nature's desire to secure "something for nothing." A \$500 reward is posted for the recovery of a valuable engraved watch, a family heirloom. The "Graftor" provides himself with a number of cheap imitation watches with which he approaches persons who read the sign and asks if they lost the timepiece. He delivers the supposed valuable and receives handsome reward for his honesty. He succeeds in disposing of his "stock" to many, who, after a number of comical situations and incidents, return to demand a share of the rewards and are confronted with a large sign reading "Sold." The picture is unusually clear

and distinct and is being exhibited to large, interested audiences in a number of Chicago theatres.

Frank Wiesberg.

Pathe Film.

"The Female Spy."

8 Mins.; Dramatic.

Keeney's.

A good subject having strong points and unlimited action, but chaotic in its development. It lacks the element of simplicity necessary for the exposition of dumb action. There are frequent changes of scene and characters, but one is not always able to tell just what bearing the action has upon the story. The situations do not hold together in an easily followed line, but are scattered and what the book reviewers call "episodic." One incident in which the captured woman spy is "dragged by her hair across the fields behind a wild horse was a rather disagreeable feature.

Rush.

Murray, Clayton and Drew.

"Claude Melnotte Outdone" (Travesty).

18 Mins.; Full Stage (15); Close in One (3).

Pastor's (Week Jan. 21).

The travesty on "The Lady of Lyons," which is seen here for the first time, concerns itself not with delicacies of humor; neither does it number subtlety among its virtues, but in its broad burlesque it furnishes all kinds of boisterous amusement. Harry Murray goes in for the broadest sort of comedy effect, both in makeup and dialogue. He makes a ridiculous Claude with his thunderous voice, tall acting and solemn clowning. The talk depends in most part for its effectiveness upon the extremes of incongruity it reaches. Verona D. Clayton seconds him admirably, and together with Lillian Drew contributes an excellent finish in a grand operatic duet. Both women look well and have clear soprano voices of good volume and quality.

Rush.

OUT OF TOWN.

Harrison King and Company (2).

"Our Bitterest Foe" (Dramatic).

24 Mins.; Full Stage.

Orpheum, Minneapolis.

General Van Rosenberg, a Prussian commander (Mr. King), finds Henri de La Fere, a French officer (Harry Wilson), within the Prussian lines during the occupation of northern France. De LaFere has stolen into the Chateau D'Evran to see his fiancée, Blanche D'Evran (Mabel Florence). Both men are in love with the girl, and the Prussian finally gives the French officer and the girl passports through the lines and takes the hero's position in the centre of the stage as the curtain descends. The piece contains too much talk and too little action. It may develop into an excellent sketch, and goes fairly well as it stands.

Chapin.

Isabel C. Jackson and Company.

"Hearts and Dollars" (Dramatic).

20 Mins.; Four (Interior).

Robinson's Opera House, Cincinnati.

Miss Jackson, a young emotional actress from the Pacific Coast, had this playlet written for her by Dwight S. Anderson. The scene is laid in the bachelor apartment of a Wall street broker, who is planning to "freeze out" his partner in

a mining deal. The partner's wife comes to intercede—she is an old sweetheart of the broker and rejected him. Her appeals to his honesty are in vain. She then recalls the old days, sings him the old songs and in a very prettily constructed climax wins. The songs are the keynote, introduced legitimately. Miss Jackson's work showed excellent emotional power, and Mr. Levin gave her adequate support. Miss Jackson at the first appearance sang into the piano. At night, however, she sang with the orchestra and the increase in applause testified to the wisdom of the change.

Leonard and Louie.

Equilibrists.

8 Mins.; Four; Close One.

Orpheum, New Orleans.

Leonard and Louie made their initial appearance in this country on Monday evening, coming direct from London. Posturing and head and hand balancing form the main part of an offering that bears striking similarity to the act of the Sheck Brothers. In an opening position the boys gained favor, their equilibristic work standing comparison with the best.

O. M. Samuel.

Alice Lyndon Doll.

Songs.

14 Mins.; One.

Orpheum, Minneapolis.

This young woman, who is growing a bit large to be billed as "A Bit of Dresden China," has a new singing act written by Louis Weslyn, of Indianapolis. She sings "Automobiling," in appropriate costume; a pretty waltz song, "The Postscript," and closes with "The Board Walk by the Sea," in male attire. The act is nicely dressed and makes a fair offering in "one."

Chapin.

Martha Matheney.

Violinist and Whistler.

Majestic, Dallas, Tex.

Maytha Matheney made her initial vaudeville appearance this week. Her act consists of popular selections on the violin and some exceptionally good whistling. She does not warble like many whistlers, who lose the melody in displaying bird effects. Her costumes are very attractive. She has an excellent stage presence and her offering makes an entertaining number.

E. A. A.

Richard Buhler and Company (2).

"The Cracksmen" (Dramatic).

21 Mins.; Five (Interior).

Majestic, Chicago.

Mr. Buhler, for a number of years leading man of a popular price stock company, is a favorite here. In this sketch he appears as a "gentleman" burglar of the "Raffles" type. He enters the house of a fashionable family at night to rob and encounters a young girl "sneak thief" on a similar mission. He learns she is his own daughter and after a number of "pathetic" incidents leaves the house with her conscience stricken and repentant. Mr. Buhler gave a clever performance. Louise Orendorf as the girl gave excellent support. It is an interesting little playlet and should go well in vaudeville.

Frank Wiesberg.

KATZES PERMITS A CANCELLATION.

Leona Thurber and her "Blackbirds" withdrew from the bill at Katzes' Auditorium, Lynn, Mass., after last Monday's matinee. Herbert's dogs replaced her. Miss Thurber sent word in to the manager that she could not work in "one," as there was danger that an accident would result to her "picks," the stage having no apron.

Herbert's dogs had arrived in Lynn to play the Auditorium and this gave Mr. Katzes' an extra act in the town. He assumed an independent air toward Miss Thurber, who thereupon "closed" and the bill was shortened one act only, as Mr. Herbert had been allowed by the management to play, although the Morris office agreed to stand one-half his expenses if he did not, owing to its mistake.

MACHINE OPERATORS ORGANIZE.

The Moving Picture Machine Operators' Union, No. 12,370, of Philadelphia, Pa., was organized Sunday, January 6, 1907, upon the receipt of a charter granted by the American Federation of Labor. Organizer W. C. Hahn instituted the local on that date with the following officers: President, M. E. Backenstoss; vice-president, P. Marks; treasurer, W. E. Hogenkamp; secretary, J. Kroesen; guardian, W. Hess; guard, E. French.

The movement was the result of preliminary meetings and the union starts out with a membership of thirty-five. It is the intention of the local to have all applicants for membership pass an examination as to ability prior to admittance.

The organization is the second of its kind and starts out with bright prospects. The local meets Sundays at the United Trades Association Hall, 232 North Ninth street, at 2 P. M.

T. M. A. BANQUET.

Philadelphia, Feb. 2.

The seventeenth anniversary banquet and entertainment of Philadelphia Lodge, No. 3, T. M. A., was held at Tagg's Maencherlor Hall last Sunday. Covers were laid for 450. An entertainment followed.

Visiting members attended from New York, Brooklyn, Newark, Washington, Baltimore, Boston and Trenton.

The election of the following officers took place at the same time: President, Geo. W. Peterson; vice-president, N. J. Mcconahy; recording secretary, Chas. J. Levering; financial secretary, Alex. Christie; treasurer, Wm. F. Schaeffer; physician, Dr. W. C. Hammond; trustees, Charles H. Sprague, George Wilcox and William Sheehan; marshal, Thos. Danenhower; delegate to Grand Lodge, Joel A. Mitchell; alternate, Chas. B. Wiley; sergeant-at-arms, Wm. Mooney, and outer guard, Chas. Gemenden.

BUYS HALF INTEREST IN THEATRE.

Jas. Lowrie purchased this week from Maurice Jacobs a one-half interest in Jacobs' Theatre, Paterson, which is on the Western Burlesque Wheel. Both men are members of the firm of Butler, Jacobs & Lowrie.

The Wallace Sisters, two graduates of the Ned Wayburn School of Acting, will be directed by Mr. Wayburn in a vaudeville four as a "sister" act.

DAINTY DUCHESS.

There have been few burlesque companies blessed with olio features of equal calibre carried by the Weber & Rush "Dainty Duchess" organization playing at the Murray Hill this week. Lalla Selbini, "The Bathing Beauty," and the Willie Pantzer company, acrobats, would ensure a successful attendance for almost any show, but Weber & Rush did not stop here.

They have placed sixteen girls in the chorus, given them gorgeous costumes to wear, staged the numbers artistically, have a full complement of principals, obliging the conviction that the "Dainty Duchess" is the most expensive show on the road.

There are two numbers in the opening "Chile Con Carni" that are beautifully costumed, prettily staged, and sung in a manner to rank with any comic opera production. The first is "The Witches" and the second "The Spanish Ensemble," both led by Helena May. Miss May is good looking and probably willing, but she is inanimate. In the Spanish ensemble while "Senorita" is being rendered two girls step out of the ranks to sing the chorus, and utterly crush Miss Butler, both from a vocal and expressive standpoint. One has a sweet contralto voice, assuredly deserving of a selection by herself, which might well be fitted into the burlesque.

John Adams of "The Big Three" is a help to the concerted singing, but like many good tenors, he is a bad actor. As an olio act the trio is a hit despite the fact that Miss Butler in illustrated songs, a position for which her voice is only suited, opens the olio, giving singing acts at both ends.

C. Edward James wrote the first part and Fred Brooks composed the music. Mr. Brooks has far and away the best of it. There is no sequence to the piece. It is a jumble and a jangle of music and comedy. The comedy does not rank well up with the rest. There is a "shaving" episode, possibly humorous to some, a "kissing" scene long protracted, "William Tell" shooting, and another dragged out bit involving a "prop" dog. It is not the fault of the comedians. Harry Keeler, the chief, is doing good work this season and has the assistance of J. K. Hawley as an agreeable Hebrew in a makeup which could be greatly improved by a clean suit.

Geo. Scanlon and Pearl Stevens are principals also, Mr. Scanlon causing much laughter in the burlesque, "The University Girls," a revised and quickened edition of "Miss Bell's Seminary" given in the same show last season. In football costumes at the closing the chorus look well, although previously appearing in tights almost at the opening.

Keeler and Hawley in the olio tell some jokes and sing some songs. Lalla Selbini "cheated" somewhat boldly Monday afternoon. She cut her act to ribbons, without giving any life to what was left.

The acrobatic act of Willy Pantzer, with his youthful assistant and neat stage setting, received lots of applause, but even then not all it deserved. "The Dance of the Seven Veils" from "Salome" was hurriedly put on for the first performance. It may grow to be liked, but is very distantly removed from a sensation for burlesque. Miss Selbini had the dancer outclassed for frank exposure.

Sims.

ALCAZAR BEAUTIES.

Except for the olio in which he is not involved James F. Leonard carries pretty much all the responsibility for the comedy department. In the burlesque there are moments when a quintet of ridiculous soldiers do something to lighten his labors, but for the most part he toils alone for the laughs.

In the matter of musical equipment, dressing and scenic investiture the offering is more fortunate. A sixteen-girl chorus clothed with exceptional taste and skill and a trio of women principals—Clara Whitney, May Crawford and Anna Yale—do much to make acceptable entertainment.

A restaurant scene in the first piece delivered a fair average of comedy of the accustomed sort with Will H. Davis as a tough waiter, Leonard, Clara Whitney and May Crawford as the fun makers.

The burlesque, called "Sullivan on Guard in the Philippines," is away from the familiar line of material. Leonard has some good spots and Billy Hart has a better opportunity than in the opening, where his German character role failed to provide much amusement.

Clara Whitney did well as the leader of a song or two. Her name appeared both among the principals and in the list of the chorus. "Mary Wise" made a good number with Miss Whitney as party of the first part. Her voice has a fairly agreeable quality. The Misses Yale and Crawford were also concerned in the musical numbers and were liked. They wore pretty gowns, although Miss Yale might contrive to make another change in the first part.

The burlesque opened with a prettily dressed chorus. The first part showed five changes and the burlesque four. Several of the costumes were strikingly original in design and an attractive color scheme is preserved throughout.

The olio was rather light. Lawrence Crane (New Acts) with a series of illusions supplied pretty much all the weight there was. Etta Victoria, billed as "The Bashful Venus," has padded out very ordinary abilities as a contortionist into a full olio offering by working in a disrobing act. Charmion did this sort of thing with a grace that robbed the performance of most of its suggestiveness, but Miss Victoria makes a rather frank display of lingerie.

McDevitt and Kelly do only fairly with an act in which the dancing is best. The taller of the two men makes a good eccentric dancer and the loose dancing of the pair was worth while.

James and Davis describe themselves as "The Boys Who Sing and Cry While the Audience Laughs and Screams." The boys danced and sang and at intervals may have wept, but the audience did not make its desire to laugh or scream conspicuous. Also the team talked, but this part of their contribution was not particularly amusing.

The show would be set down as "clean" in business and dialogue, although there are times when the comedians offend good taste. One of these was a bit of business in which Billy Hart spreads a soft pastry over Leonard's face and the taller makes a good deal of business out of the performance of removing the mess.

Rush.

PASTOR'S.

Bills at Pastor's are generally noted for something. This week it is the entire absence of dancing and the plenitude of singing. The vocal efforts commence early and end late, the Americus Comedy Four closing the show. This quartet has added a character costumed number in "Poor John," Vesta Victoria's latest hit, and they also have another on "Bessie and Her Little Brown Bear," both extremely well done, although the Victoria selection will suffer until it is more thoroughly known. "Waiting at the Church" has been retained and this is still an applause and laughter getter. All is burlesque, cleverly conceived and humorously carried out. The Americus Comedy Four is away from all other quartets in its ideas and should give costumed numbers only on the plan now followed, arranging their present opening to correspond with the remainder. They have a highly enjoyable act, which the feminine dress does not detract from through being so obviously burlesque.

James and Sadie Leonard, The Vynos, Jessie Laurie and Cooper and Gear are under New Acts, and Harry Thomson, the monologist, could almost be placed in the same department, as Mr. Thomson has one new joke told by Frank Bush nineteen years ago. In order that Mr. Thomson need not worry over which one is referred to he is informed it is that about the "chickens and ducks in the cellar."

"The Mayor of the Bowery," as Thomson styles himself, is not over particular with subjects for humor. All are calculated to draw laughs and an impersonation of each is given with the "soda water" imitation. By careful count Mr. Thomson uses this explosion fifteen times during his act. Mike Bernard is rewarded for laughing at each by having his name mentioned in connection with two stories. The Pastor audience thought very well of Mr. Thomson, who said aloud that he would explain one joke "for the benefit of the Morris office." Pat Casey, from that abode, who almost fully occupied a box, woke up in time to hear it.

Mr. and Mrs. Jimmy Barry "went" very well, and Les Jundts in head balancing, with a good program position, made a decided hit. The boy and girl look as neat as ever on the stage, but the boy should be careful on the high perch. He is not steady while holding it, although the height of the stage may have been the reason.

Earle and Bartlett in a conversation caught the hearty laughs, and Mr. Earle had some good and new stuff, while Miss Bartlett wore a pretty new dress in a pleasing manner. Earle draws one of the best Irish characters on the stage today, and it is only a question of the proper vehicle until that is substantially recognized.

Sheppard and Ward came out with another new costume worn by Miss Ward, and new songs also, while Daly and De Vere did their usual turn. The Barnells with juggling and the revolving globe showed a good-looking girl, and Zano, "the wizard," opened the bill. It's hard to be a "wizard" in that position at Pastor's.

Sims.

"Mose" Gumble went to Lakewood on Wednesday for the remainder of the week in the hope of recuperating after a somewhat serious attack of stomach trouble.

TWENTY-THIRD STREET.

All the clocks appear to have stopped in the vicinity of the St. James Building. Under no other circumstances could such short bills be handed to the Keith-Proctor institution on West Twenty-third street. This week the performance was over, including the moving pictures, before 4:30, notwithstanding the addition of an extra act put into the bill after the Monday show.

Felix and Barry were prime favorites in their comedy sketch, "The Boy Next Door." Theirs is an offering of uniform merit. George Felix starts the fun moving merrily with his early pantomime and Miss Barry and Emily Barry do admirably in supporting him. Both have agreeable voices and dance gracefully.

The Dainty Four, Eleanor Dorel and Truly Shattuck, the feature, are under New Acts.

Morris Cronin closed the bill with his well-constructed club juggling act. He uses four assistants and employs them to good comedy purpose. Two of the men are dressed as butlers, but the duality is not disclosed until after the pair have won a goodly number of solid laughs through the familiar expedient of rushing back and forth across the stage. Cronin himself is a juggler of ability. His work has distinctiveness, his method marking him as being away from the others doing this sort of work. Altogether the act makes a decidedly interesting closing number.

Estelle Wordette and company were well placed about midway on the bill in "A Honeymoon in the Catskills," which contains the elements of vaudeville comedy. Its humor is broad and the points come as surprises. Jules Kusell as the husband plays with his accustomed unction and Miss Wordette makes a pretty "Gwendolyn." The sketch was an excellent laughing number and made good, although it followed that of Rae and Brosche, which somewhat resembled it in kind if not in any essential detail.

Wylie's dogs made a popular number. During the first five minutes or so the trainer does not appear, the animals going through the work without the visible direction of their master. A small lapdog has a remarkable series of tricks, including a balancing feat in which it is supported by only one of its fore legs. The act has a wealth of material crowded into its running time and interest is sustained capably through the diversity of tricks.

Fred and Pauley opened the bill with head-to-head and hand-to-hand work. Both men are finished acrobats, working out a good routine of feats to an excellent finish. They employ the flying rings in a novel trick, one of the men swinging by his feet to drop into a two-high hand stand. Throughout both men work with European polish, displaying a smooth and graceful style.

Rae and Brosche are using their familiar dialect sketch. It opens rather quietly, but is worked up to a good climax, aided not a little by the use of a third person, probably a stage hand.

Rush.

"Charley" Fitzpatrick, of the Keith offices, has lost his position as stage manager of the Sunday concerts at the Grand Opera House. He has been replaced by Lew Morton.

BURLESQUE ROUTES.

For the week of Feb. 4 when not otherwise noted ("L. O.") indicates the company is "Laying Off.")

(Companies wishing mail or wire address inserted when "laying off" send same in due time.)

Alasor Beauties—Lyceum, Troy, 4-6; Gaiety, Albany, 7-9.
Americans—London, New York.
Avenue Girls—Lafayette, Buffalo.
Bachlor Club—Waldmann's, Newark.
Bachlor Show—Empire, Albany, 4-6; Empire, Holyoke, 7-9.
Blue Ribbon Girls—Corinthian, Rochester.
Bohemians—Bijou, Philadelphia.
Bon Tons—Murray Hill, New York.
Boston Belles—Trocodile, Chicago.
Bowery Burlesquers—Greenwall, New Orleans.
Brigadiers—Park, Worcester.
Broadway Gaiety Girls—Lyceum, Washington.
Bryan's Extravaganza—L. O., 4-6; Gaiety, Indianapolis, 7-9.
Century Girls—Star, Milwaukee.
Champagne Girls—Standard, St. Louis.
Cherry Blossoms—Bon Ton, Jersey City.
City Sports—L. O., Gaiety, Baltimore, week 11.
Colonial Belles—Folly, Chicago.
Cracker Jacks—Euson's, Chicago.
Dainty Duchess—Casino, Philadelphia.
Dreamlands—Jacob's, Paterson.
Empire Show—Theatre Royal, Montreal.
Fay Foster—Gaiety, Albany, 4-6; Lyceum, Troy, 7-9.
Golden Crook—Lyceum, Philadelphia.
High Rollers—Gaiety, Indianapolis, 4-6; L. O., 7-9; Gaiety, Cleveland, week 11.
High School Girls—Dewey, New York.
Ideals—Star, St. Paul.
Imperial—Imperial, Brooklyn.
Innocent Maids—Star, Cleveland.
Irwin's Big Show—L. O., 4-6; Bijou, Reading, 7-9.
Jersey Lilies—Lyceum, Boston.
Jolly Girls—Columbia, Boston.
Jolly Grass Widows—Metropolitan Opera House, Duluth.
Kentucky Belles—Star, Scranton.
Knickerbockers—Gaiety, Brooklyn.
Ladies Belles—Star, Brooklyn.
Ladies Gaiety Girls—Century, Kansas City.
Majestics—Gaiety, Birmingham.
Masqueraders—Standard, Cincinnati.
Merry Burlesquers—Star, Toronto.
Merry Makers—Imperial, Providence.
Merry Maidens—Gotham, New York.
Miss New York Jr.—Academy, Pittsburgh.
Morning Glories—Empire, Toledo.
New York Stars—Empire, Cleveland.
Nightingales—Monumental, Baltimore.
Nine Owls—126th St. Music Hall, New York.
Paris by Night—Court Square, Springfield, 4-6; Empire, Albany, 7-9.
Parisian Belles—People's, Cincinnati.
Parisian Widows—Garden, Buffalo.
Reeves' Beauty Show—Gaiety, Pittsburgh.
Relly & Woods—Bowery, New York.
Rents-Santley—L. O.; Gaiety, Kansas City, week 11.
Rice Rounders—L. O.; Century, Kansas City, week 11.
Rice & Barton's—Gaiety, Baltimore.
Rose Hill Folly Co.—Westminster, Providence.
Runaway Girls—Gaiety, Kansas City.
Sam Devere's Company—L. O.; Lyceum, Washington, week 11.
Star Show Girls—Empire, Indianapolis.
Thoroughbreds—L. O.; Folly, Chicago, week 11.
Tiger Lilies—Trocodile, Philadelphia.
Trans-Atlantic—Gaiety, St. Louis.
Trocoders—Gaiety, Detroit.
20th Century Girls—Eight Avenue, New York.
Vanity Fair—Palace, Boston.
Washington Society Girls—Avenue, Detroit.
Watson's Burlesquers—Dewey, Minneapolis.
Wine, Woman and Song—Circle, New York (Indef.).
World Beaters—Bijou, Reading, 4-6; L. O., 7-9; Waldmann's, Newark, week 11.
Yankee Doodle Girls—Buckingham, Louisville.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEINBERG.

VARIETY'S Chicago Office,
79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—It has been more than three years since Gabriel and LaMar appeared in vaudeville here. The sketch is called "Auntie's Visit." It is so cleverly written and constructed that it bubbles with spontaneous humor. It achieved instantaneous success. Papina presented a series of mirror dances with electrical effects. There is nothing new in the offering, which is prettily set and devised. Richard Buhler and company (New Acts). Viole De Witt returned after an absence of several months with the same cornet and vocal solos and scored. Her voice is better. The two Kocilis displayed remarkable tricks in hand balancing and gymnastic feats. It is a novel act. Mrs. Otis Spencer is possessed of a fine soprano voice, highly cultivated and used artistically. Quigg, Mackey and Nickerson contribute good instrumental music and some agreeable comedy. The act deserved a better place on the bill, as did Mr. and Mrs. Fred Bacon, who are allotted the first alphabet for their diverting banjo and drum specialty. McKinnon and Reed appear to advantage in a pleasing comedy sketch with dancing that received recognition. Durand Trio, Italian vocalists, rendered a few selections in their native language and displayed good voices. Anna Eva Fay has been retained for another week, this being her last engagement in Chicago this season. Miss Carcello, a dancer, was billed but did not appear.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The bill is well arranged. It consists of Four Harveys, Seymour and Hill, Emperors of Music, James H. Cullen, Bellman and Moore, Leah Russell, LeRoy and Woodford, Sumner-Cook Trio, Esmathilda Golden and Hughes, West and Benton and Mielts' dogs.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Over on the West Side are Emmett De Voe and company. The Vesemes, Charley Case, Burton and Brooks, Italian Trio, Martini and Milliau, The Oliveras, Georgiana Clark, McGloin and Smith, The Anstins, Carberry and Staranov. Business large.

STAR (James L. Lederer, mgr. Monday rehearsal 11).—At this Milwaukee avenue theatre the "Vodevil" list comprises Juggling Al, Knox Brothers, Wava Cummings, Wilson and Rich, Carrie Acott assisted by Rocco Vocco, and Bellboy Trio.

SCHINDLER'S (Ludwig Schindler, mgr. Monday rehearsal 3).—Trolley Car Trio, Cox Family, Gilbert's dogs and monkeys, The Kidders, Arylene, The Patnauks, and Daisy Plumie.

GREAT NORTHERN (F. C. Eberts, mgr.).—Hurtig & Seamon's musical concoction "In New York Town" is revealed in resplendent glory and amidst lavish surroundings. It is about the most stupendous musical show the firm has sent on tour, and the company is especially notable for the number of vaudeville artists employed. The principal among them being Charles Howard, whose name is flashed on the large electric sign in front of the theatre. He carries the burden of the comedy with apparent ease and smoothness. Austin Sisters are prominent. Both are dainty and slug splendidly. James Francis Dooley, Rita B. Carson, Lou Miller, D. T. Crossman, Rita Redmond, Louise Carter, George Pollard, and Con Dale are well cast and conspicuous in the show, which is veritably vaudeville in musical comedy atmosphere. Loney Haskell is the manager, and after he figures up the receipts turns actor in a Chinese part in the second act, which he does very well. He can play any part in the show business on a pinch, except booking agent.

SID J. EUSON'S (Sid J. Euson, mgr.).—The apparent indisposition of the leading performers and other successive disadvantages inevitably brought on by the general shifting of material and necessary elimination of parts owing to the absence of Amy Butler and Crawford and Manning, who figured prominently in the action of the first part and burlesque until recently, when they left the organization, were in all probability responsible for the rather ineffectual performance given by the "Boston Belles" on Sunday afternoon. There is plenty of scope for genuine fun in "Patsy Bolivar's Vacation," which is supposed to depend almost entirely on the efforts of Clarence Wilbur in mischievous pranks. Mr. Wilbur is a good comedian and has an excellent voice, but illness relieved him of his usual unctuous humor, with which he is abundantly equipped. There are many amusing situations in the piece which could be enlivened with more speed and prudence on the part of the principals, who seemed to shoulder the responsibility with cumbersome laxity. The second act of the farce was not given and instead "The New Scholar," which was used by Wilbur in the olio until recently, served as the burlesque with three speaking parts. It was stretched to fill the time required by the addition of improvised business. The girls had little to do. They appeared sedate and showed little interest in the proceedings, but displayed ambition and willingness in numbers. Richard Blake was funny without exaggeration. John Walters added rural atmosphere to the background. Frankie Harvey probably made more money spring lights than any other woman. Miss Bailey has little to do, but she is a pleasing acquisition. Harry La Marr was amusing as the spinster. George McCone did very well as a tramp. Mabel Grant, Anna Zneker, Belle Smith and Hazel Miller are a quartet of dancers who loom up frequently in evolutions and then occupy conspicuous positions in the front row of the chorus, which has a num-

ber of good-looking and too well behaved girls, nimble and alert, but dolefully weak vocally. "Idaho" was given with much spirit and dash by Hattie Mills and chorus in cowboy dress. The costume changes are frequent and show some pretty designs. Miss Mills sang a few cool and Irish songs which pleased. Rice and Walters in "Patsy Bolivar" mischief, consisting of knock-about, acrobatics and rough-house business, created much laughter. The woman talks with such rapidity that she is hardly understood. The "cowbell" effect on the drop is novel and should be given more attention. The act has merit. McFarland and Murray were seen earlier in the season with Sam Devere's Company. They have good material and know how to deliver it without losing a point. Black and McCone in eccentric acrobatics were funny and noisy. Clara Adams coyly "teased" the audience into the belief that she would expose her thick ankles and yielded when the clamorous gallery insisted, at the finish of her song. Harper, Desmond and Hillari (colored) have a comedy singing and dancing act which in its present condition is a departure from the average colored turn, but there is still plenty of room for improvement.

FOLLY (John A. Fennema, mgr.).—If there is a coherent story in "The French Ball" presented by the "New Century Girls," the author would be absolved if he offered a solution. As a chaotic pot-pourri of nonsense it serves the purpose. It is burlesque without a name or excuse as regards the interpolations of dialogue and other features which are meaningless but have a tendency to fit in the proceedings. Whatever there is of it is lively and crudely funny. There is considerable hilarity and rough house, minus the slapstick and vulgarity—a praiseworthy absence. The burlesque is called "Scandal in the Leg Family." It has a semblance of a plot, but no one took the trouble to delve into it. It kept the audience in good humor. The chorus deserves unstinted credit. The contingent has a number of tall girls who were brunettes once. They are of various sizes and noted for the amount of ginger and dash in ensembles, and some have strong but tunelessly remarkable voices. The result much more than made up for the lack of E. Mitchell played Hebrew and Durdum, neither of which will make him famous, but he excels in many points and contributed a good share of the nonsensical fun. He and Louis Pritz-kow appeared in the olio in a singing sketch that won immediate favor. Pritzkow has an exceptionally good tenor voice and his yodling was liked. The act can take a prominent place in vaudeville. Jack McCabe is the Irish comedy part and does not show himself in the olio. He plays it well. Tom Barrett, tall and lanky, represented a "rube" and was quite nimble with his feet. He has a specialty with May Bell, who is dainty and neat and has a "plump" appearance in lights. She has some voice also, besides being pretty. Frank Hays looked priestly in a quiet "straight" part. The specialty of Hays and Winchell will bear the closest investigation. It is not far from what we hear real pianology and artistic piano playing in burlesque. Miss Winchell is a clever comedienne. A better lue of comedy would strengthen the act materially and fully deserve the two-day place in vaudeville. Nellie Sylvester has the leading female role and she plays it in a finished manner. She scored with illustrated songs, particularly "U. S. A." Her wardrobe is attractive. Crawford and Manning in a whirlwind of fast and furious knockabout dancing and comedy brought laughter and applause. The burlesque trapeze was absurdly funny. Manager Moyulhan has been liberal in the dressing; while not representing lavish expenditure, the costumes are pretty and tasty, showing extreme colors. Changes are frequent. The show is brisk and should do business.

TROCADERO (L. M. Weingarden, mgr.).—Wal-dron's "Trocodile" is the attraction. The performance is the same as given at Euson's last week and opened to large business.

WONDERLAND (G. B. Mills, mgr.).—The vaudeville portion includes Davanay and Ray, Charles Romer, Woodson and Woodson, Ethel Scott, Bingham and Thornton, Mabel Johnson and moving pictures. In the curio hall are Lifton, equilibrist; Irene Still, bag puncher; Prof. Roman, Chinouette and Ferrari.

NOTES.—George Hall, carpenter with the "New Century Girls," recited the tidings from New York this week that he is the father of a baby girl.—Leah Lessl, leading woman with A. H. Woods' "Queen of the Highbinders," contemplates going into vaudeville next season in a dramatic sketch entitled "On Board the Mary Jau." The sketch calls for four players, and Captain Kelly and his twelve Zouaves will be featured.—The E. Jackson, Vaudeville, opens Feb. 4 under the management of W. S. Butterfield.—B. G. Bachman has disposed of his interest in the Bijou Theatre, Kanakake, Ill., to Julia Siebert.—Junie McCree has written a piece of poetry which has been sent to Washington for copyright. The title is "The Toper and His Master." It is considered a gem by George Fuller Golden and Gns Williams, the Lyricists of the Port Smith, Ark.—The next season with the company, organized with a capital stock of \$1,000, Charles E. Hodkins, manager of the circuit, is the president of the company.—Robert Whittier is preparing a version of "Taming of the Shrew" for vaudeville. Special scenery and elaborate costumes will be used.—C. V. Brown, of Dallas, Texas, will open a five-act theatre at Fort Smith, Ark., next season.—Theatre Tresscow, who started in "When Knighthood Was in Flower" last season, and at present with Virginia Harned, will enter vaudeville shortly in a dramatic sketch. She will be supported by five others.—Alexander L. Levy intends to build a theatre in the vicinity of Halsted and Taylor streets before the end of the present season.—Elsie Harvey, assisted by Ed White and Benny Ryan, will go in vaudeville next season with the company.—Specialty.—The Addison Construction Co., Chicago, is organized to operate amusement devices in various cities in the West. George A. Schmidt, August J. Miller and Francis R. Engle are the principal stockholders.—The elevators in the Majestic Theatre building do not stop at the second floor (Western Vaudeville Association). All ascend to the third

That
Variety
Song,
"The Billfrog
and the Coon"
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door, where Martin Beck, Kohl & Castle, C. E. Bray and J. J. Murdoch dominate. It is a case of walk for those who transact business with the association.—The new vaudeville theatre at Terre Haute, Ind., will be known as the "Varieties."—The new theatre to be erected at Muskegon, Mich., will cost \$50,000. It will be in the heart of the business district.—Crimmins and Gore, who forsook vaudeville for featured parts in the "Wizard of Oz," will leave the extravaganza and return to vaudeville, opening at the Majestic, Birmingham, Ala., Feb. 10, with other interstate time to follow.—"The Man from Sam" will be revived at the Pekin Theatre next week. It is a musical comedy, with vaudeville interpolations, by Collin Davis and Arthur Gillespie, with music by Joe Jordan.—Chas. J. Bennett, advertising agent of the Folly Theatre, died of pneumonia last week. He was ill for some time. He is survived by his widow and a daughter. He was one of the oldest advertising agents in the business, having been associated for many years with Joe Havin.—Adolph Markie, the well-known theatrical attorney, arrived home from New York to attend to some personal business and will return to the Eastern city in a few days. He is of counsel in the Tuaw case.—C. E. Kohl is on the sick list with an attack of rheumatism.—St. Ouge Brothers passed through here en route to Salt Lake City, where they open Monday. They will play the entire Orpheum circuit.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave.

ORPHEUM (Martin Beck, mgr.).—Week Jan. 21: In "All the World Loves a Lover," presented by John C. Rice and Sally Cohen, the Orpheum has the richest thing in the comedy line offered for a long time. Another sketch well suited to the palate of the Orpheumites was the Searle and Violet Allen company's offering, "The Travelling Man." Wills Holt Wakefield, billed as "a London drawing-room entertainer," in a pianologue, went big. Black and Jones lack the usual vocal ability of the colored race, but the comedy takes care of this one defect. The Vasara Girls, Jimmie Lucas and Howard and Howard were the holdovers.

NATIONAL (Sid Grauman, mgr.).—The entire town seems to have flocked to Gramman's in frantic endeavor to gaze upon L. B. Hicks, the late autombed miner. Hicks was featured and heavily advertised, and even after fifteen performances had been given the public was still being turned away. Of the act little can be said, inasmuch as it was a mere museum feature. In the olio proper Mr. and Mrs. Perkins Fisher's Ezra Kendall farce, "The Halfway House," was a costly effort above the ordinary. The Harold Kelly's handling of their clever farce, "The Thoroughbreds," was open to improvement. Their habit of addressing presumed soloists directly to the audience, after the fashion of the monologist, was not effective. Chevalier, comedy violinist, though far from being best on the bill, was most strongly approved. The Bernsteins, song and dance, were good, as was Beauchamp, barrel jumper. The Fishers, acrobats, were also on the bill.

WIGWAM (Sam Harris, mgr.).—Kelly & Talbot's "Tom and Jerry" proved another edition of the familiar farce founded upon the overindulgence of a bachelor in the flowing bowl. It was a big laugh winner. Rider's monkey circus was another amusing feature act. The Mcavoya, "tough" sketch; Maxwell and Dudley, singing, and Fred Lancaster, illustrated songs, completed the bill.

EMPIRE (Wm. Weston, mgr.).—The James Post Stock company offers a one-act farce, "A Trip Abroad." The olio: Gaston and Harvey, top hat dancers, and the Sugimoto Troupe of Japanese jugglers.

NOTES.—C. W. Allsby, controlling houses at Santa Cruz and Sacramento, has added the Unique, Stockton, to his holdings. It will open some

HARRISON TAXPAYERS MEET.

Harrison, N. Y., Jan. 30, 1907.—The Independent Taxpayers' Association of Harrison, N. Y., held a meeting at Firemen's Hall last Monday night, January 28.

The regular order of business was dispensed with, and the installation of the newly elected officers for the ensuing year took place before one of the largest crowds ever assembled in the hall. President Bennett made a graceful acceptance and requested the members to make a few remarks on the "good and welfare" of the association.

Charles M. Ernest, on that subject, called the attention of the association to the fact that the Halley Land and Improvement Company had failed to keep its promises to customers in putting streets through their property in Harrison, and suggested that the Independent Taxpayers' Association take the matter of improving the streets in hand and ascertain why these streets had not been cut through.

The manager of the Halley Company, Mr. A. C. Cone, took the floor and replied that the Halley Land and Improvement Company would not put the streets through their property until they "got good and ready" and that "nobody could force them to do so." President Bennett endorsed Mr. Ernest's views of the case, and said that the Association would take action in the matter.

The meeting was then adjourned and after a fine vaudeville bill had been given, refreshments were served and the balance of the evening devoted to dancing.

February 11 is the date of the next regular meeting.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 81 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 4. New York, Feb. 2, 1907. No. 12.

Edith Helena, the greatest singer in vaudeville, is now singing Mr. Harris's new publication "H E NIGHTINGALE." In the past week in Syracuse she has been praised by both the press and the public on her rendition of the most beautiful high class ballad ever written. For the first time in four years Miss Helena has been in vaudeville she has changed her repertoire, and she states that in all this time she has never been able to find one song to suit her voice from the sixteen hundred

songs that had been submitted to her both in Europe and America until she received this great song. The above statement will be verified by Miss Helena at any time. "SOMEWHERE" continues to be the greatest ballad hit of the country without any exception whatsoever, and is being sung from Coast to Coast. It can be sung in vaudeville, concert work and minstrel shows. The demand for alides for this song has been so great that it has been almost impossible to fill orders for same.



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time in February, booking through the Empire Circuit Agency.—With the departure of the Orpheum to its own home downtown the Chutes Theatre will resume its usual vaudeville productions, which were interrupted by the Orpheum taking possession after the fire.—The Mission Theatre is about to return to the play-class straight vaudeville.—Sutherland and Curtis, late of the Harry James stock company at the Wigwam, will go over the Orpheum circuit, opening at Salt Lake.

BOSTON

This is a great week among the variety houses here, for the big fight between the Eastern and the Western Wheel starts in earnest, the "fring line" being the Palace Theatre of Charles H. Waldron, representing the Eastern Wheel, and the Howard Athenaeum, which a month from today changes its policy and enters the Western Wheel or Empire Circuit.

The opening guns of the battle will be fired on Monday by the Palace, and Charles Waldron this week issued the following notice: "Commencing next Monday, Feb. 4, I will present for your approval a change from my long established policy. I will not change the style of the show and will continue to give you the best of the travelling burlesque shows, but in addition to the big burlesque shows we will add a big vaudeville bill of our own, making a continuous performance of vaudeville and burlesque. Doors will open at 12:30 and the show will start at 1 p.m. and run continuously until 10:30 at night, making two shows combined. One of the best burlesque show and the Palace vaudeville show. Smoking will still be permitted."

All the booking for the vaudeville part of the show will be done by Mr. Waldron direct. The list for next week is headed by the Beldone Troupe of English acrobats, and will include Flind and White, musical comedians; New Orleans Quintet, colored singers; Hazel and Collins, comedy sketch; McKeever and Sandy, athletic sketch; More and Alden, illustrated songs; Shayne and Warden, Irish comedians; Dynes and Dynes, club jugglers; Adolph Adam, impersonator of great men, and the Palacecope, moving pictures. Bob Macmaster's "Grand Fair" will bring the show in honor of starting the ball a-rolling for the new plan.

The change at the Howard next month, when the Empire Circuit comes in, will mean the saying of "Good-bye" to the burlesque girls who have been for so long an important feature of the Howard show, and the sole direction of Violet Mascotte. There are thirty-one of the girls and they have hosts of friends among the "boys" here, who will be sorry to have them depart. Miss Mascotte, who is responsible for the "bunch," has something up her sleeve, however, which may keep them together in some form of an organization, but she will not tell yet what it is. This bunch of girls has developed into a fine burlesque organization and will be a good "find" for some manager. It will be a good thing for the girls, too, to join a travelling company, as they have been growing a little careless of late.

The Howard has been doing excellent business of late, and much of it is due to the peculiar style of advertising put out. Carl Lothrop used to write all this before he joined the Keith forces, but a very able successor was found in the person of Fred R. Doherty. Mr. Doherty has followed the general style of advertising originated by Mr. Lothrop and he does turn out some stunts. He is in the press house at night and can get whatever he wants from the newspapers because he treats them well.

Percy Williams' Orpheum here, of which David L. Robinson is resident manager, has been having some difficulty in educating the people to come there of an evening. The matinees, at bargain prices, have been "Stranding Room Only" every day. Lately, however, the evening business has begun to pick up, and before the season ends the Orpheum will undoubtedly have 'em coming, for the shows given are attracting favorable comment. In contradistinction to the shows given at Keith's, which for some time have not been up to the usual Keith standard, there have been a considerable amount of low-priced acts and a great sameness in the bills.

At the Orpheum this week the headliner is Henri De Vries, the Dutch protean actor, in the drama "A Case of Arson." It is a novelty here and Mr. De Vries became instantly popular. The Bell Trio (Farnsworth, Roche and Leahy) open

the bill with singing, which goes extremely well, albeit they seem a little amateurish. Gardner and Stoddard proved immensely popular. Herbert Brooks, "The King's Magician," does a new style of trick, assisted by Carrie Hill, that proves a genuine mystery. One of the real hits of the bill is the Meredith Sisters in their character singing and dancing. If these girls would take another course in singing lessons, so as to eliminate a harshness in their voices, they would be a still greater hit. But the costumes and numbers are good and they receive an annual number of curtain calls. Homer B. Mason, Marguerite Keeler and Henry Travers in "Hooked by Crook" goes unusually well, and The Kinsins in musical imitations are well received. Howard and North in "Those Were Happy Days" and the Bell-Prevost Troupe of aerial acrobats complete the bill.

The Keith bill this week has two big features. Volta, billed as "The Electric Marvel," and Joseph Hart's pantomime company in "Polly Pickle's Pets in Petland." Volta is a bit with the ladies and children, who exclaim "Marvelous," but as the audiences this week contain many practical electricians Volta's feats are discounted by many rapid-fire conversations in the audiences that can be heard doing so. "Polly Pickle and Her Pets" goes good. It is a novelty and there is general commendation for the faithfulness with which David Abrahams plays the cat, Alfred Latell the dog, William Fahles the parrot and Nelson and Wilson the elephant. Eva Williams and Jac Tucker need to revise their latest slang classic, "Skins' Return," for it don't half as good as the original skit put out. Melville Ellis, the "Peerless Pianologist," does a stunt that almost any piano player could do and even he acknowledges that he can't sing. William A. Inman and James J. Connors need to cut their skit called "Recognition" in halves, for there is too much repetition to it and it is very tatty. They put the right wing into it, however. John McVeigh and Nellie Daly in Joseph Hart's musical skit called "Smith's Companion" makes good, despite the fact that Miss Daly cannot sing and that Mr. McVeigh does less. Mme. Juliette Pierpont is playing her first American engagement here. She sings some commonplace songs with real ability, but she would do a skit that had more life to it and could be a little more magnetic she would be a valuable addition to the circuit. The bill this week also includes The Pelots in a juggling oddity, "Fun in a Hotel Office"; Wise and Milton, in "Old Songs Made New"; The Craigs, instrumentalists; Gartelle Brothers, who do some good songs on roller skates; Duffin-Reddy Troupe, with a triple somersault; George Wilson, same old George with same old story, and Wood Brothers on the Roman rings.

Whallen Brothers and Martell's "Merrymakers" are at the Columbia this week, the burlesques being "Running for Mayor" and "The Mayor's Vacation," both of which go well. The olio is headed by Les Sprays in startling whirlwind dances, neatly costumed. Jeannette Young is the hit of the olio, for she sings "Won't You Come Over to My House" so entertainingly that the chaps in the boxes are tempted to take her at her word. "Simon, the Butler," a merry skit played by Charles B. Nelson, Al Casey and Marie Milledge. The Clipper Comedy Four, billed as "The Greatest Comedy Singing Four Extant," show that they nearly deserve the title. The Elton-Polo Troupe, aerialists, have plenty of encores. Business here at the Columbia is satisfactory.

By the way, it may be pretty authentically stated that there is to be a new vaudeville house put up near Scollay square some time soon. Plans are already drawn and things look bright for its erection. This will make some doings in the West End.

Mildred Stoller and the "Paris by Night" company are having everything their own way at the Lyceum this week. This house enjoys a regular patronage that fills every seat at every performance, and this week is no exception. The olio is exceptionally good. Gertrude Clancy opens it with some illustrated songs, while Annie Goldie, singing soufette, appears in songs that are notable mainly for loudness of voice. The Nelson-Farnum acrobatic troupe do some intricate stunts and put up a night good act. Miss Stoller's impersonations of noted actresses are really clever, and the accompaniment of moving pictures showing her dressing room is a good idea, although Adolph Zink has been doing the same thing. An

extremely good musical act winds up the olio. It is by a group of young women musicians, led by Miss Cline, as "The White Hussars." They are a big number of a big bill.

At the Theatre Comique, which has the West End crowds educated so that they stand out in the cold waiting to buy seats, the bill this week is "Trial Marriages," "The Mechanical Statue" and "The Charmer," a study in hypnotism. In the illustrated songs May Vincent, John McDonald, Harry Downing, John Beasley, Thomas Bullock, Frank Cohan and Al Smith are the soloists, and instrumental numbers are rendered by Helen Qualey, Harry Russell, W. O. Johnson and M. des Rivières.

The Old Howard's vaudeville bill is made up of Hawthorne and Burt, rapid-fire jokers; Flayward, Conroy and Hayward in "Marriage is Sublime"; Eddie El Nino in a tight-wire oddity; Shorty and Lillian De Witt, always popular in Boston; Mr. and Mrs. George W. Hussar, ventriloquists; Martin and Ridgeway with a good line of talk; Harry Brown, with some new songs; Ponge and Lee, aerial gymnasts; Epps and Loretta, chocolate-colored comedists; Al Levan, a clever "yid schmoozer" with some capital stunts; John Barker in a "troubled" act that is good; Murphy and Palmer in burnt cork talk, and Butler Haviland and his new sketch company in "A Doctor for a Day." The Howard Burlesques are doing good work under the caption of "Treasure Throwers."

This week at the Palace Theatre Weber & Rusch's "Bon Tons" and a clever olio. The burlesques put on "Pousse Cafe" and "A Girl From Mars," with some new costumes and some new and catchy music. Guy Rawson heads the comedy list. In the olio: The Six Darlings, dancers; Browning and Bentley, Hebrew story tellers; Rawson and Clare in "Just Kids," a cleverly played piece; Pierce and Opp, Dutch speakers; and "The Girl with the Red Mask," with her sextet of shapely Englishers, complete the list. Ben Pierce does a clever specialty. He is rehearsing a new act for next season which will require special scenery, new costumes and a new partner. "The Girl With the Red Mask" is an imitation of "La Domino Rouge," seen here earlier in the season at the Orpheum.

PHILADELPHIA, PA.

By GEORGE M. YOUNG.

Keith's (H. T. Jordan, mgr. Monday rehearsal 9).—From the good average of this week's bill some care must have been given to the booking. There is a better class of acts in the "three-day" portion of the program than is usual, considerably strengthening the show. Edward Connelly in George Ade's playlet, "Marise Covington," is the headliner, and the sketch proved entertaining. There is a pretty story in its construction and some good character acting by Connelly and Gerald Griffin, the latter a neglected actor. He fills the role of a gambling-house keeper acceptably, but there is much overacting on the part of the "soused" plunger. The act was well received. The big laughing hit was the Keatons' act. There is very little change in it, except that Mrs. Keaton is improving her saxophone playing and "Buster" is working better as he grows older. Katie Barry repeated the big success she scored as the former wit. Paul Spadoni is billed a recent importation, but he appeared in this city last season. He juggles heavy articles cleverly and has a showy act. The Basque Quartet sang several operatic selections with fair success. Their one principal fault is a tendency to forget that they are on the stage together, some of the singing being very ragged. The Suitor Brothers did very well in a blackface specialty. One of the team occupies the stage alone unusually long for the change of costume, but it reaches a strong finish for the fact. Fields and Wooley are badly in need of some new material and for this reason the act went lightly. The Max Wesely Troupe appeared for a second week with their pitiful juggling. Eleanor Henry was a newcomer. She sings songs in a pleasing voice of good quality, but the selections have been chosen with poor regard for what she really needs to display her voice at its best. She is a pretty girl with attractive manners and was cordially received. Don Bobs monkeys entertained and Potter and Harris had a pretty ring act, but with no new figures to show. Bender and Eagle proved worthy as musical comedians. One is a violinist of more than usual ability. The act would be stronger without the singing, especially should the alto part in the closing song be dropped. Kennedy and James in "Doctor Daffy" and the Redding Sisters rounded out a bill which was generally good.

BIJOU (W. V. Jennings, mgr.).—T. W. Dickinson's "High School Girls" made a strong impression this week. Charles has been here since his show took to the road and they have probably worked for the benefit of the entertainment, for it is a good laughing show in its present shape. The company is well supplied with comedians with Tony Kennedy, Ted Evans, George Brennan and Al Lewis, although the two first-named carry off nearly all the honors. The first part is called "The Girls of the Philippines" and the burlesque "Mixtures." The latter title would fit both burlesques, for both are founded on familiar comedy, but there is plenty of action. The "bunco" stuff is worked overtime, stage money changing hands almost continually. There is a funny burlesque drama in the first part and Kennedy and Evans sang a parody on the old "Still the World Goes Round." In the last part a large burlesque of the best thing in the bill. Hilda Carle has the principal roles and does well. A change of costume would help her appearance. She also appears at the head of the "Red Raven Cadets," where her voice and pleasing manner are appreciated. The "cadets" form the bulk of the chorus through the show and work hard. Several of the girls are all make a good appearance. Tights are not featured, the closing number being a half-dress and half-tights effect and the girls average good as to figure. Lila Brennan makes a sprightly soufrette and does her numbers pleasingly. Madge Hughes and Alice Willard also have numbers. They sing "Iola" in the first part, the dressing

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FEBRUARY 2, 1907.

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being pretty and the singing fair. Old "gags" are used by the Brennans, who open the olio, the act moving at a slow pace. Lila Brennan is a pretty girl. A pair of the silk stockings they tell about could be used to advantage here, for Miss Brennan does not change for the burlesque. Willard and Hughes have a good "etser" act, singing well and working up their numbers to good effect. Miss Hughes gets a good start with the tough song. Kennedy, Evans and Kennedy call their sketch "In Wall Street." It might better be named "Did You Hurt Your Foot?" which is the best line in the act. The comedy drags a little through too much talk and there is a poor rough-house finish. Miss Kennedy poses in a blue dress which makes her look as if she were all curves. Howard and Lewis do not add to the strength of the olio, the material being worn. The "Red Raven Cadets" were short a couple of girls, but this did not prevent their making a solid hit. Everybody appeared to like the show, including Director McInery, who laughed continuously. With the exception of some offensive work with shoes in the burlesque the show is clean and entertaining throughout.

LYCEUM (J. G. Jermon, mgr.).—The appearance of John L. Sullivan and a sparring partner who met all comers on the wrestling mat was responsible for a big week's business. The big fellow looked surprisingly well and was warmly welcomed. He was an added feature with Phil Sheridan's "Big City Sports" company. A quartet has been added to the olio and several new numbers in the burlesques improved the action. TROCADELO (Ed Wilson, mgr.).—Edmond Hays and the "Jolly Girls" returned with "Wise Guy" considerably changed since its presentation at the Bijou. James J. Collins, John Russell and Harry Francis appear to be new in the several characters they represent, while there are several new faces. In the chorus, Helen Jessie Moore has replaced Adele Palmer as principal woman. Madge Newell now has May Sheldon's number "On the Rollers." Capacity business ruled all week and the show was well liked by the audience.

CASINO (Elias & Koenig, mgrs.).—The Casino audiences appeared pleased with the comedy and musical numbers in "Caught at Last" and "The Isle of Rubbernecks," the burlesques offered by "The World's Besters." The comedians worked hard to please with mediocre material. The Firs Les Romanos in acrobatic dances featured the olio. Excellent business was enjoyed.

BORD TON (Mrs. J. G. Jermon, mgr.).—Louis Warden, the Great Lorene, and the Kendal Quartet were the headliners this week with a good bill supporting. DIME MUSEUM (T. F. Hopkins, mgr.).—L. B. Hicks, the California miner who relates his experience of being buried alive for fifteen days, remained as this week's feature. Neuman, mind-reader; Mexican orchestra; Lentini, human tripod; Harry Harrison, human ostrich, and Mandy, iron-skulled man, were other freaks. In the theatre the bill included Hilton, juggler; Allen and Keely, comedians; Ned Nelson, comedian; Italia and Donette, dancers; Martin and Silver, sketch, and the moving pictures.

NOTES.—Nellie Fenton was forced to quit the "High School Girls" temporarily owing to an accident to her eyes.—Annie Ferrill is one of the missing "Red Raven Cadets."—Hilda Carle will take the "Red Raven" into vaudeville this summer.—The chorus girls are still talking about the Chorus Girls' Ball, held last Monday night. It was most successful.—A disagreement over salary due May Irish by the "Jolly Girls" management has been satisfactorily adjusted.

CINCINNATI, O.

By HENRY HESS.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—Some catchy music and a couple of comedy turns make up a bill which was enthusiastically received. Berry and Berry, musicians, good; Barrows-Lancaster company in "Thanksgiving Day," big scream. Dorothy Drew, songs, extremely well liked, but some of her talk should be dropped. Mary Norman, in a monologue, some heartily. The comedy was all talking about Bounte Gaylord, the "Girl From Posey County," a clever little comedienne, who was repeatedly encored. Collins and Hart, burlesque strong men, good. Columbia Quartet, seen here for the first time in three years, received five encores. They have fine voices, good selections, but the comedy is poor. Glinesettis, acrobats, do some remark-

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Carino's bears, ordinary; Leonard and Bastedo, singers and dancers, pleased; Ashdote Japanese Troupe, hit of the bill.

ALBANY, N. Y.

GAILETY (H. B. Nichols, mgr.).—The "Empire Burlesquers" proved a big drawing card at this resort.—EMPIRE (Thos. R. Henry, mgr.).—"Vanity Fair" has been presented at this theatre the last few days to good attendance. Manager Henry has been summoned before court next Saturday to answer a complaint of disobeying the fire laws.—PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—Le Dent, juggler, very good; Noble Sisters won applause with their singing; Nina Morris and company were worth while; Hughes Trio, musicians, very good; Edwin Stevens in "An Evening with Dickens" proved entertaining; Geo. W. Day, blackface monologist, good; The Flinnerys, swimming experts, were appreciated. Closed with good motion picture.

MARTEL

ALLENTOWN, PA.

ORPHEUM (Sam. Myers, res. mgr.; Wilmer & Vincent, owners. Monday rehearsal 10).—Jewell's Electric Mannikins, great hit; Raymond and Caverly, pleased; Roland West, "The Criminal," good; Swan and Bambar, eccentric comedians, fair; Grace Leonard, "The Beau Brummel of Vaudeville," good; The Kemps, singing act, pleased; The Perins, "Mental Science," liberal applause.—Note.—Ambrose F. O'Brien, treasurer of the Orpheum, will leave for London the latter part of June. He will accompany Violet Black and company, for which he will be business manager.

R. S. S.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr. Monday rehearsal 10:30).—Phil Rado and Jesse Bertram in playlet, very good; Juliet Winston, comedienne, pleased the audience; Dorsch and Russell, musical novelty, hit; Dan Quinlan and Keller Mack, clever; Four Nevados, tight wire, jugglery, exceptionally clever; Murphy, Nichols and company, the cleverest sketch of the kind seen here this season, and easily the feature of the bill; Grant and Murray in a sketch, "Hallowe'en," proved too slow and were cancelled.

O. G. C.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Week 21: John B. Morris, comedian, good; Trueheart and Dillon, comedy sketch, hit; Sol Owens, songs, scored; Eva North, songs, fair; Mollie Abbott, dancer, good; Martine Sisters, fine.

BRIX.

AUBURN, N. Y.

BUKTI'S OPERA HOUSE (E. S. Newton, mgr.).—Lorrell, dancing juggler, pleased; The Coottas, musical act, very good; Al Leyburne, novelty dancer, fair; Marguerite Johnson, song and dance artist, fair; Chris James, comedy magician, seemed to please.—NOVELTY (E. J. Murphy, mgr.).—Change of moving pictures semi-weekly. "Accidental Shooting" and "Playing Truant" drew large houses at every performance.—NOTES.—Edward J. Murphy, for many years the star pitcher for the St. Louis National baseball team, has accepted the position as manager of the Novelty Theatre of this city, to succeed Wm. Sullivan, who is to be transferred to Troy. Mr. Sullivan is to act in the same capacity in the new theatre that is to be opened in that city in about two weeks time.

BILLY JOYCE.

BAY CITY, MICH.

BIJOU (J. D. Pilmore, mgr.).—Mamie Daesch is a good feature; Robert Taub, illustrated songs, good; The Great Phinnie, madrigettes, fair; Brent Hayes, banjo artist, good; Dudley, D'Armond and Dodely make a hit in their reformed singing act.—ALVARADO (W. J. Daunt, mgr.).—This theatre is closed this week. The management has decided to make the theatre a family playhouse with a stock company. The house will be booked by the B. C. Whitney agency in Detroit. The first company to come will be Morgan's comedians in high-class comedies and dramas with members to do specialties between acts. Hila Morgan, styled the "Doll Comedienne," is with this company, also Monroe Hopkins, singer and dancer.—NOTE.—The Mahoney Boys, who were to appear at the Bijou Theatre in the same capacity in the new theatre that is to be opened in that city in about two weeks time, are reported sick at the Sherman House, Chicago.

HERMAN C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Harry Tsuda, very good; Kenbrooke, Lambert and company, very pleasing; Mck, good; Cartwell, good; Max Witt's "Sophomores," good; Burns, Morris and company in sketch; "That" quartet, exceptionally good; Adele Purvis Onri, dances, very good.—NOTE.—After the performance Tuesday evening Mr. Bailey gave a sleigh ride to the artists.

JOGGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—A big headliner, Ned Wayburn's "Dancing Daisies," was a picturesque and taking act. "Motoring" was a clever sketch of laughter. Eugene O'Rourke in "Parlor A," comedy and comedy clever, Emma Francis with her "Whirlwind Aralia," hit. Kelley and Violette were fashion plates with songs, pleasing; Willie Weston, big hit; Rogers and Duly, successful; Satan and McBrien, comedy acrobats, fine.—LAFAYETTE (Chas. M. Baggs, mgr.).—Tommy Burns, heavy weight, excellent attraction; "Washington Society Girls," "Levy in Japan" and "The Bird Degree" opened and closed. Olio: The Girls Lassarad, Lynette Sisters, the Bartells and others made a hit. Next: "Avenue Girls."—GARDEN (Chas. E. White, mgr.).—"Blue Ribbon Girls." A minstrel first part with the Kaufman Brothers on the end was fine. Pauline Newton and the World's Comedy Follies were pleasing. A good olio with good acts. Joe Gans, extra attraction. Next: "Paris by Night."—WASHINGTON

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(Lewis P. Linn, mgr. Monday rehearsal 10).—Bill above the average with the Zimmermanns headliner in "A Temperance Lecture" was a rip-roarer. Newton, "the man on the globe," fine; F. A. Sanger, illusionist, clever; Margaret La Cain, vocalist, pleasing; Harry L. Reed in illustrated song, and Reed's moving pictures, excellent.—HIPPODROME (C. Elwyn Edwards, mgr.).—Tri-weekly change moving pictures and illustrated songs. Excellent business.—BIJOU DREAM (W. K. Killmire, mgr.).—Moving pictures with a tri-weekly change. Drawing good crowds.

DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Arnold Daly and company, sketch, headliner; LaMaze Brothers have a very good knockabout act; Zena Keife with her pony pleases the children; Orth and Fern, musical act that takes; Bert and Bertha Grant, good dancers; Julius Tannen has a laughable line of acts; Will and Blanche Dayne and the Arbos complete the bill.—LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—Pauline Cooke and May Clinton head the bill this week with good sharpshooting; Rose and Lemon, trick bicyclists, good; McCall Trio, novelty rope-skipping dance, made a hit. Others were Anna Gilch, Nellie Fields, both singing and dancing comedienne; Milt Sherman and Marie Gerard, comedienne.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—"Parisian Widows," with La Tiorro and company, introducing "Le Danse de la Revanche," very clever dance.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"Miss New York Jr.," Chas. J. Burkhardt is one of the best comedians seen here in burlesque.—The theatrical numbers have made arrangements for a big Valentine ball, to be held Feb. 14. A vaudeville bill will be given.

WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr.).—Week 27: Mr. and Mrs. John T. Powers headed a bill of unusual merit. Earl Wilson and company pleased. The Rappo Sisters presented the best dancing act seen here. The violin playing and whistling of Mrs. W. A. Atherton (New Act) won the audience. Sad, Alfarrabi, good. Neil Sherman displayed an excellent voice for sentimental songs. Joseph Lehman sang illustrated songs in a pleasing manner.

E. A. A.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Mae Rice, a graceful dancer; Jones and Watson, sketch "My Country Cousin"; Casetas, novel dances that pleased; George Davender, monologist, good; Temple City Four, songs, very good; De Velde and Lelda, gymnasts, fine; Middleton Spellmeyer and company in a sketch, a strong act that scored heavily.

L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Edwin Arden and company presenting a romantic sketch "Behind Closed Doors" are the headliners, and have a very pleasing offering. Gene Hughes, assisted by Lillian Thurgate (the latter replacing Mrs. Hughes, who is ill), pleased in "Suppressing the Press." Bessie Wynn made a hit with her songs. Reiff Brothers in songs and dances took numerous encores. Bailey and Austin were very funny. Bessar's Marionettes are the best seen here. Herman Weedon's trained lions go through some good tricks. Harry Gilroy was very entertaining in his well-known specialty.—LAFAYETTE (Dr. M. Campbell, mgr. Sunday rehearsal 11).—Harry Corson Clarke and company in comedy sketch are the headliners. John Birch and his bats were the laughing hit of the bill. Madge Maitland, a clever entertainer, was also a hit in her character songs and imitations. Green Brothers, jugglers, fair. The Maerilles pleased. Hodges and Launchmore, colored entertainers, not as good as the general run. Pascatel, contortionist, very good and the Kroneman Brothers showed new acrobatic work.—CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11).—Grose, the handoff marvel, is retained for the second week. Prof. Henry gave an interesting exhibition of wireless telegraphy. Anna and Effie Conley won favor in songs and dances. Chas. Howison, whistling soloist, good. Anton Schirhart, illustrated songs, pleased.—AVENUE (Drew & Campbell, mgrs.).—"The Thoroughbreds" are pleasing big crowds.—GAYETY (Harry H. Hedges, mgr.).—"The Gay Morning Glories" with Hungarian Boys' Band, as an extra attraction, are giving good performances.—NOTES.—H. H. Lamkin is no longer connected with the management of the Lafayette Theatre.—Larry Haggerty, Irish comedian, left for Chicago to try out his new sketch and already has time booked ahead.—Detroit Lodge No. 1, B. P. O. E., will entertain the Toledo Elks in their rooms Thursday night with a minstrel show.

LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr.).—Watson's Burlesquers pleased in two funny burlesques. The olio is a good one.—BIJOU (Joe Maitland, mgr. Monday rehearsal 2).—A fine bill headed by Eddie Leslie in imitations and stories, fine; Kobb and Marlow in a serio-comic sketch entitled "Paul and Virginia," pleased; Mlle. Carrie, musical bells, good; Jarvis and Tudor, musical act, fine; Larine and Leonard, acrobats, good; The Athletic Girl, fine; Isadore Silver in pictured melodies, fine.

HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—H. V. Fitzgerald, protean act, versatile; Huston and Dallas, good juggling; Murray, Clayton and Drew, clever comedians; Charles Hanley and Mlle. Valesca, good; Evelyn Slatters, dancing good, singing weak, and Harry Green, baritone.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Gans-Nelson fight pictures, Ranzetti and Lyman, Franks and Franks, Bijou Mignon and Marie Conyer; good bill.

J. M. BEERS.

FALL RIVER, MASS.

SHEEDY (Chas. E. Cook, mgr.).—Headliner, Fred Karno's "Early Birds," a decided hit. Larson and Hamon in "Wanted—A Caddie," fine; Laura Ordway in "A Cure for the Blues," good; Madden, Fitzpatrick and company in "The Turn of the Tide," very good; Five Nosses, musical artists, excellent; Hallen and Haynes, song and dance, great.—PLEASANT (D. J. Casey, mgr.).—Nagel and Adams, song and talk, good; Mussette and Steele, song and dance, good; Harry Morton, ventriloquist, good.—BOSTON (H. R. Bern, mgr.).—Marie Healey's Burlesquers and vanderbilt. Pinard and White, musical sketch, good; Jas. Taggart, comedian, fair; Lavarado and Howard, sketch, very good; Signet Moore, singer, good; Fred Cosler, dancer, very good; Dolly Clifford, illustrated songs, good.

E. F. RAFFERTY.

FRESNO, CAL.

BARTOW OPERA HOUSE (R. G. Bartow, mgr.).—Week Jan. 21: Orpheum Road Show. Wilson's monkey, good; Claude and Fanny Usher went big; Work and Over, took four bows; Ed F. Reynard, fine; "Menetekel," good; Walter C. Kelley, hit. Ned Wayburn's "Rain-Deers," without Neva Aymar. An understudy replaced her. She was graceful but has a weak voice.

GALESBURG, ILL.

GAILETY (J. H. Holmes, mgr.).—Brandt and Lariano, comedy sketch, good; George Mindweller, illustrated songs, pleased; Noblette and Marshall, sketch, exceptionally good; Harry Boyd, blackface, good; Linden Beckwith, "The Singing Portrait," hit; Sansone and Dellah, novelty strong act, clever.—BIJOU (F. E. Payden, mgr.).—Half week 24: Feranti, magician, clever; The Malcoms, comedy sketch, good; Miss McCarthy and company, good; Wiley, Fella, illustrated songs, good. Half week 28: Two Selbys, bag punchers, good; Huntress, dancer, very good; The Kidders, singers and dancers, good.

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GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr. Monday rehearsal 10).—Sig. Ornelo's leopards, good; Aumann, bag puncher, pleased; Jack Ryno, songs, good; Tilly Whitney, clever entertainer; Maceo and Fox, good dancers.

MOWERS.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—An uncommonly entertaining and well diversified program. The Seventeen Pekin Zouaves in their splendid military exhibition; Six Musical Cutties, and Elizabeth Murray, singing comedienne, were all top-liners. The Pekin Zouaves are Indianapolis young men and their engagement was in the nature of a home-coming affair. Zazelle and Vernon company had an important place on the program with their funny pantomime, "The Elopement," and the Salvaggio Troupe of French dancing girls was well liked. A. O. Duncan, the ventriloquist; Charley Harris, the veteran comedian, and Bertha Allison, the soprano vocalist, filled out the list of entertainers.—GAYETY (Edward Shayne, mgr.).—Return engagements are in order at the burlesque houses. The Gayety had the "New

York Stars" for the first half of the week and the company repeated the good impression it made when here earlier in the season. Fred Irwin's "Majestic" had a fairly successful engagement the last three days of last week.—EMPIRE (Chas. Zimmermann, mgr.).—The "Colonial Belles," with Charles Robinson as the star, enjoyed good business the first half of the week. "Parlisan Belles," 24-26, to good houses.

LOUIS WESLYN.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Mansfield and Wilbur head an excellent bill. Nessen, Hunter and Nessen, comedy jugglers, pleased; Reldy and Currier, very pleasing singing act; Willy Zimmermann, impersonations, better than ever; Willis Family, musical, very good; Lillian Shaw, comedienne, has excellent imitations; Ward and Curran, funny as ever. The Onlaw Trio closed the show with a capital wire act.—NOTE.—There seems to be no probability of overcoming the objections of Hudson street property owners to the proposed conversion of Quartet Club Hall into a burlesque house, and all work on the building is at present at a standstill. JOHN KAY.

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HARTFORD, CONN.

POLIT'S (Louis E. Kirby, mgr. Monday rehearsal 10:30).—Grace Hazard, representing different characters in comic opera, pleasing act; Rawls and Von Kaufman have bright repartee; Thorne and Carleton have a rapid-fire talk that takes well; Max Witt's Singing Colleen, Irish songs in good voice; "The Race That's Dream," by McCarthy and Westcott, well received; Empire Comedy Quartet sing well and have a lot of comedy; Hyer and Hermann furnish a splendid contortion act, some of the feats being marvelous. WILLIAM H. RHODES.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Col. Billy Link, emphatic hit; Prof. Arnold's electrical production, entertaining; Rose and Ellis, comedy barrel jumpers, good; Connolly and Klein, laugh producers; Marguerite Newton company, musical comedy, well received; St. Julian, head balancer, pedestal dancer, bag puncher, good. BLANCHE M. STEVENS.

KEOKUK, IOWA.

LA SALLE (Reeves & Dodge, props. Monday rehearsal).—Rose and Severn, tiresome, because overdone; James and Cecelia Welsh, "Finnigan's Flirtation," fair; Minnie Westhouse, spherical bag and drapery dance, good; Glen Burt, comedian, pleased; E. O. Ward, illustrated songs, pleased. R. R. E.

LOUISVILLE, KY.

HOPKINS (Wm. Reichman, mgr.).—Fadettes Lady Orchestra was the headliner; the Three Sisters Herzog Camers, clever; Norton and Nicholson in "The Ladies' Tailor," good; Lucy and Lucier, do good work; Allen Shaw, coin and card manipulator, has improved; Sharp Brothers, execute some clever stunts; Chas. Reinhardt, illustrated songs.—BUCKINGHAM (Whelan Bros., mgrs.).—The "Parisian Belles" Extravaganza Company. Performance fair. CHAS. SYLVESTER.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—"The Vassar Girls," musical act, great; Dan J. Harrington, ventriloquist, well liked; Burt Holcomb, Sam J. Curtis and Edythe Palmer, funny; The Duggan Bates Company, clever; Dill and Ward, dancers; Miss Ethel Kirk, singing comedienne, pleased immensely; the Takazawa Troupe of Japanese acrobats, fine.—WALKER (Chas. E. Cherry, mgr.).—Nellie Hartford's Burlesque and Vaudeville Company. Oho: The Cliffords, Morrissey and Staul, Harry Barnes.—BOSTON (J. H. Tibbetts, mgr.).—The "Gaiety Girls Burlesquers." JOHN J. DAWSON.

LYNN, MASS.

AUDITORIUM (Harry Kates, mgr. Monday rehearsal 10).—Blinn, Blinn and Blinn, comedy musicians, easily the headliners from a spectator's point of view; Charles Wayne and company in "10 A. M." scored a hit; Gus Williams was well liked; Alcide Capitaine, "the perfect woman," good; Miss Chadwick's dancing scored for the Chadwick Trio; Herbert's dogs, good; Robbins and Trenaman, vocalists, opened the show. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Rehearsal 10).—Week 21: Waller and Magill, German comedians; Genter and Gilmore, musical artists, pleased; Doyle and Granger, dancers, good; Miss Granger's toe dancing being a hit; Ruth Smith, illustrated songs, hit.—GRAND (H. C. Somers, lessee. Rehearsal 10).—Viola Knapp, mimic, good; John Zouboulakis, musical, great; Douglas and Douglas, comedy acrobats, rank among the very best; Dixon and Fields, German comedians, fair, act improved since last appearance; Blanche Claire Innes, illustrated songs, good. L. O. WETZEL.

MARSHALLTOWN, IA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 2).—Helen Ogden, songs, hit; The Mysterious Fontinelle, excellent; Kalacratas, juggler and hoop roller, fine; Mattison and Sterling, good; Mamie Smith, illustrated song, good.—ODEON (Busby Bros., mgrs.).—People's Theatre Company, of Cedar Rapids. Mr. and Mrs. Gottlob and company in "Government Bonds," good; Robinson's dog and monkey circus, hit; Edith Williams, pictured melodious, good; Adolph Badger, musician, good; Jas. McDuff, impersonator, hit. 25: "The Champagne Girls" gave fair satisfaction to a top-heavy house. K. J. INGLEDEW.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Kenny and Clark, sketch, good; Haswell, character artist, fine; Bradley and Davis, dancers, hit. CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—Week 21: "Jolly Grass Widows." The olio: Gruet and Gruet, comedy musical, hit; Ruth Everett, "mechanical doll," good; Zarrow Trio, bicyclists, clever; Gardner and Somers, musical, good. Next: "Ideals."—GRAND (W. W. Gregg, mgr.).—Good bill by the Silverton Trio, Standhill and Radcliff, presenting "A Tenderfoot on the Trail."—HIPPODROME (M. Kahn, mgr.).—Metropolitan Band. Next: Killy's Band.—CRYSTAL (F. W. Winter, mgr.).—Exceptionally good bill; large attendance. B. H. BENDER.

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NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Lesky-Bolfe Quintet occupy the headline position in an artistic musical offering. Max Hildebrandt was evidently booked because he was a foreigner. Finlay and Burke are clever people, with time-honored material. With a suitable sketch written around their talents they would fare much better. Violet Dale gives imitations, the one of Fay Ripstein being excellent. The others consume time. Nellie Beaumont and company failed to arrive in time for the opening performance. Trovillo is always adding fresh material to his ventriloquist novelty, his finish in "one" being one of the best of its kind in variety. Leonard and Louie (New Acts).—GREENWALL (H. Greenwall, mgr.).—The worst show of the current season is that offered by Abe Levitt's "Rents-Santley Burlesquers." "Risque" business, suggestive situation and offensive remarks predominate. The comedians lack refinement. Allen and Dalton use the same kind of burnt cork as Bryant and Saville. Louise Marshall and Dottie King are singers. Cycling Zanosar gained favor. Colton and Darrow use old material. Luba De Sarama's annual specialty stands out clearly as a really meritorious offering. Next: "Bowery Burlesquers."—WINTER GARDEN (F. P. Brooke, mgr.).—Brooke's Band and Temple Black. O. M. SAMUEL.

QUEBEC, CAN.

AUDITORIUM (Clark Brown, lessee and mgr. Monday rehearsal 10).—This week: Four Piccolo Midgets, Gracelyn Whitehouse, LaBelle Trio, Wilbur Held, Deltorelli and Glissando, McCue and Cahill and Herr Saona. Next week: Mr. and Mrs. Mark Murphy, Josephine Gassman and her "Picks," Hamilton Hill, Ethel MacDonald, the "Girl Behind the Drum." Woodford's animals and others.

SAGINAW, MICH.

JEFFERS' (Thos. E. Newton, lessee; Chester S. Sargent, mgr. Monday rehearsal 11).—Cleo, the headliner; Avery and Pearl, splendid blackface act; Otis Jags, the best ever; Flo Adler made a hit; Garrity Sisters, good dancing; Gus Henderson and Eva Ross, good; The Aldeans, good; Joseph Callahan, impersonator. MARGARET C. GOODMAN.

SAN ANTONIO, TEX.

MAJESTIC.—Gardner and Maddern, good; Herbert and Willing, good; Marione and Deane, two good ones; Gardiner Trio, fine; Powers and Freed, pleased; Brothers DeVan, up to date.—NOTE.—The Klitties' Band gave one performance Saturday matinee at the Majestic and drew one of the largest crowds in the history of the house. Business has improved at the Majestic since it came under the management of T. W. Mulhally. CAL. COHEN.

SCENECTADY, N. Y.

MOHAWK (Joe. Weber, mgr. Monday rehearsal 10).—Morris' educated animals, proved excellent attraction; Herbert, magician, really clever; Five Majors, singers and impersonators, entertaining; Owsley and Randall, comedy jugglers, amusing; Three Splinters, negro musicians, good; Emmonds, Emerson and Emmonds, pleasing comedy sketch. MARTEL.

ST. JOHN, N. B., CAN.

KEITH'S (Guy Bradford, res. mgr.).—Opened this week with excellent bill. Crowley and Killen, Irish comedians, kept the house in a continual roar; Dan Malumby, English coster singer, fine; The Harringtons, comedy sketch, good; M. E. Nibbe and Marie Bordoux, very good; Bertina Sisters and Brookway, singers and contortionists, were well received; Marr and Evans, equilibrists and comedy acrobats, excellent. GORDON.

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NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Kenney and Hollis, singing and talking, good; Metropolitan Grand Opera Trio, pleased; Foster and his dog, good; Hennings-Lewis-Hennings in "Mixed Drinks," laughable; Flemmen and Miller, neat act; "Fishing," comical situations; Murray Hill, amused; Jackson Family, one of the best trick and fancy cycling acts before the public.—WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—Rose Sydel's "London Belles." The bill is very good.—NOTE.—A new continuous house, seating 500 persons, will be opened here next week in the Newark Arcade and will be known as the Arcade Theatre. High-class acts will be presented at popular prices. The Arcade is the largest building in the city.

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ST. LOUIS, MO.

STANDARD (L. Reichenbach, mgr.).—The "Star Show Girls" are pleasing. A three-act burlesque entitled "Dopey Dan," with Charles Nichols as chief funmaker. The vaudeville is large and bright and the clever feats of Cunning, the hand-cuff manipulator, are the feature. It is a good organization and deserves success. Next: "Champagne Girls."—COLUMBIA (Lew Sharp, mgr.).—Elle Fay is the drawing card and was well received. Gus Edwards' "Schoolboys and Girls," pleasing; Marvelous Frank and Bob, comedy, good; Hal Davis and Inez Macauley, well received in "The Unexpected"; Chas. Mack, scored heavily in "Come Back to Erin"; Bryant and Saville, minstrels; Sears, the illusionist; Lizzie Wilson, German comedienne, and new Kinodrome pictures finished the program.—GAYETY

(O. T. Crawford, mgr.).—"The Cracker Jacks" returned to the Gayety and are playing to capacity. The two burlesques were well received, and a strong olio is one of the features. A number, "Come Along, Little Girl, Come Along," is the heaviest scorer. The Gayety is turning away people at nearly every performance. Next: "Transatlantics." E. J. CAIN.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Bailey and Fletcher sing and dance; Borani and Navarro, good; Franco Elper, accomplished banjoist; Armstrong and Clark should confine their act to piano and singing; "Electric Crickets," pleasing; Madge Fox, character songs and dances, got applause; Casting Danbars, favorites. Local boy, Matthew O'Meara, in act. GIBARD.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—Campbell's "Nightingales." The show opens with the usual burlesque, "College Life," which introduces Dan Gracey and Richey Craig as the principal comedians, who cause much laughter. The chorus is composed of sixteen pretty girls, who sing well and also make a good appearance. The olio is up to the standard.—MAJESTIC (O. Elser, mgr.).—Mayer's vaudeville company to S. R. O. Sunday night, the Mayerscope with new pictures, good; Henry Fry, the American tramp in a good specialty; Leonard Chick, illustrated songs, good.—BELASCO (Stoddard Taylor, mgr.).—Simmons moving pictures and vaudeville company to good business. Walter Sondheimer, coon shouter, big hit; La Patie Alma, contortionist, pleased.—NOTES.—Archie L. Sheppard has opened his Sun-

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day concert at Convention Hall, owing to the recent fire at the Academy.—Jack Faust, manager of Campbell's "Nightingales," met with a painful accident while playing Pittsburgh Saturday night. A large wardrobe fell and struck Mr. Faust, straining his arm very badly.—Henry Fry, late of the vaudeville team of Fields and Fry, is going to return to vaudeville doing a tramp act and will play the Western vaudeville circuit.—Andy Kimmell, special officer of the Academy, is now occupying the same position at the Majestic.—Zack Walskey, late advance man for Al H. Woods' production, is now advertising manager of the Majestic.—William F. Thomas, formerly connected with Chase's Theatre, this city, has several

large concessions at the Jamestown Exposition.—It is rumored that both the New Lyceum and the New Gayety are going to run a large stock company for the entire season, owing to the Jamestown Exposition, which will keep Washington full of visitors.—The Owls held a grand banquet last Monday night at the Regent Hotel in honor of Max Weltzenkorn, of Pottstown, Pa. During the evening speeches were made by Joe Shanberger and Jake Harris.—Fred Sargent, formerly with Hagenebeck's big show and manager of the Majestic Theatre, is now connected at the Jamestown Exposition and is sole owner of the Philippine Reservation, a spectacular production.
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ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Shields and Rogers, lasso feats, fair; Hedrix and Prescott, entertainers, singers and dancers, mediocre; Three Flood Brothers, acrobatic merry-makers, good; Francesca Redding and company, indifferent; Palfrey and Hoedler, comedy acrobatic cyclists, good; Lee Harrison in "Stories From Life," very good; Eight Bedouin Arabs, excellent.—STAIR (J. C. Van Roo, mgr.).—"Jolly Grass Widows." Average performance to splendid houses. Ruth Everett and Tilly Storke in leading feminine roles. Chorus good but limited in number. Zarrow Trio deserves special mention.
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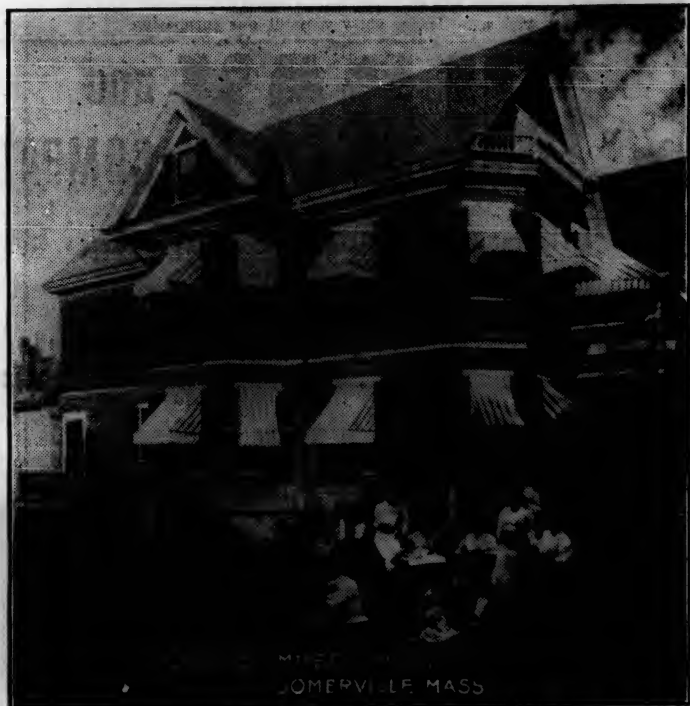
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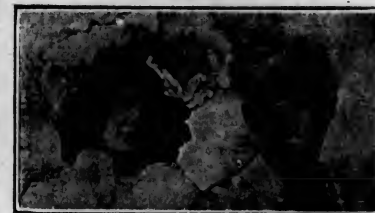
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(Editor "The Performer.")

London, Feb. 7.

A bomb was thrown into the camp of the London music hall managers to-day when Frank Macnaghten resigned from that body. The striking variety artists were jubilant when the news became known. Macnaghten was the first English manager to sign the charter of the National Alliance. He was induced to repudiate this action under pressure from his business associates. His retirement from the managers' body therefore caused a sensation and is taken to mean that the managers are weakening and that further defections may be expected.

This is the sixteenth day of the lockout and twenty-two halls are involved, the Metropolitan, Chelsea, being the last to be drawn into the trouble. There is absolutely no truth in the reports cabled to the American newspapers that the strike sentiment is waning among the artists. These dispatches are inspired by press agents in the employ of the managers and purposely distort the truth.

A conference is on to-day with Stoll, Tozer, Henri Gros and Walter Gibbons, the latter represented by counsel, on one side and representatives of the strikers on the other. They hope to arrive at some agreement upon which the present difficulties may be arranged. The Alliance is represented by Member of Parliament Steadman, Alderman Mitchell, Councillor Brown and Arthur Roberts, the last named appearing on the part of the V. A. F.

The committee has now been deadlocked for eight hours and is still sitting. Meanwhile all information regarding the deliberations is withheld and will continue so until the Managers' Association votes upon the recommendations of its committee to-morrow. This committee is not empowered to act finally, but must deliver its report and recommendations to the parent body. The Alliance committee is under a like restriction.

It is certain that the conference will come to nothing unless the managers officially recognize the Alliance. In any other case the fight will go on with redoubled vigor. All the trade unions are standing by the artists in their struggle, refusing to patronize the houses which have been black-listed.

Writs were taken out against 300 artists by the managers who invoke the law under the allegation that the artists have committed a breach of contract. The writs have been disregarded in all cases. Bert Clark, who has been mentioned as an intermediary between artists and managers, is an unauthorized pacificator and his task is a self-imposed one. He has been expelled and has instituted suit against the secretary of the V. A. F. Manager Gibbons adds to the mass of litigation engendered by the strike by suing the "The Performer" for alleged libel.

The V. A. F. added materially to its war funds by putting on two shows at the Scala. One was the revue "A Night with the Stars," in two parts, by Maxwell Goldwell. Packed houses greeted the performance. Six pickets have been arrested in their work of seeking to dissuade performers from working. This work goes on with unabated enthusiasm, notwithstanding. Harry Mountford is stumping the provinces, doing valuable work in V. A. F. propaganda.

There are two million unionists pledged to the support of the movement and this number is consistently boycotting the managers outlawed by the Federation.

Stoll has canvassed his entire tour asking artists, "Do you believe in strikes?" and the Alliance has made representations to the authorities in which they charge intimidation.

There are 4,302 members of the Federation and of this vast body only fifteen have deserted. A strike donation of \$500 was announced at the last meeting of the Federation from the White Rats of America. The Rats were wildly cheered and a vote of thanks was tendered by the V. A. F.

The prelude of the music hall contest was the big meeting of the triple stage alliance at the Surrey Music Hall. This remarkable meeting was presided over by Will Crooks, Member of Parliament and the London County Council. It was shown that Frank Macnaghten, who had signed the Alliance charter, held fast to his agreement, while the Gibbons policy was evasive. For instance, he agreed not to stop ten per cent where artists booked direct, and nullified this by offering ten pound turns nine pounds, deducting the percentage from the offer. Then he was cutting union men from orchestras to compensate for the increase of their salaries. As to matinee payments, he was making his contracts "inclusive" of matinees, instead of writing in extra payment for the same. The present fight is better organized than the White Rats affair.

This was evident when the first blow fell on the six Gibbons halls and doubled them up in a heap. Everything went down like a pushed row of blocks. No shows

were given and money was returned at the Islington Empire, Croydon Palace, Ealing Hippodrome, Clapham Grand and Duchess. Out of six halls the Holborn Empire only gave one show, straining the resources of all London to do it. Here all the musicians walked out but a solitary drummer.

Telephone bells rang momentarily, but acts sent by agents were stopped by the vigilant pickets. No attempt to give a second show was made, and thoroughly alarmed Mr. Gibbons summoned all his managers to a midnight emergency meeting at Durham House, Strand.

On Tuesday George Adney Payne was knocked over the ropes by a crushing blow. It was learned he had been helping Gibbons along. Not only this, but he had tried to have Frank Macnaghten break his agreement with the Federation. As a matter of form he was sent an ultimatum expiring at four o'clock, and at 4:15 a strike was declared.

The same night down went the Paragon, Canterbury, South London, Tivoli, East Ham Palace, Euston and Walthamstow Palace. Out of eight halls the Oxford alone was able to give a show, such as it was. Mrs. George Adney Payne nobly helped out her husband by singing a couple of songs. Smoking-room concert artistes mainly filled out the bill.

At the seven other Payne halls involved all money was handed back. Since then the Payne and Gibbons halls have been running with makeshift programmes and utterly disorganized music. At the Tivoli Wednesday night offers of five dollars nightly per man failed to secure an orchestra. The audience booed the show and Mrs. Brown Potter was called a "black-leg."

The Actors' Association and the Concert Singers' Association have agreed to protect the strikers, while seventy-eight of the best song writers of London have cast their lot with the Federation and declared they will never again write a song for any one who turns traitor. Human nature being what it is, there are a few desertions, and Datas, the memory man, has fallen from grace.

Datas excuses his action by saying he is a large holder of music hall stock. But how about Alec Hurley, who is a large holder of stock in the Grand Palace, Clapham, yet told the boys there to strike and refused to work himself.

The strike has already abolished the barring clause, which managers have temporarily discarded in their own interest for the time being, though they would never abolish it in the artist's interest. To show how hard the managers are pressed they have had to make one girl do eight halls nightly, to which record she has added a matinee.

Fifty agents have declared in favor of the managers, though several circuit managers have said lately that they would like to get rid of agents. On the other hand, some good agents have said *sub rosa* that they would like to see the artists win, as the barring clause is not to their interest.

The London managers have taken in those from the provinces and declared their combine will fight to an absolute finish.

The war chest is full. The first move was to draw \$12,500 from the V. A. F. funds for current expenses, and levy five per cent on the salaries of members. Then subscriptions have been rolling in steadily. Next week the artists will be hiring halls and running all star shows. The Empress, Brixton, is not in the strike, Director Grimes, the main man of the Putney Hippodrome and concerned in twelve halls, having bought it outright and signed the charter. It is a fair guess that De Frece will sign it.

Already 150 writs are out for breaking contracts, but two can play at this game and suits are threatened against managers under the new law against secret commissions, which has penalties of fine and imprisonment.

Substituting amateurs have been singing copyright songs, and here is another chance for law suits against halls. In their desperation the managers have threatened as a last resort to take true returns of star salaries for the past few years to the income tax commissioners, and perhaps their object in publishing the salaries now is to save the bus fares to Somerset House, as officials down there read the papers.

It is likely that Oswald Stoll, fresh from his triumphs in the Coliseum, will get all he is looking for and a little more before this scrap is over. More than likely the war will be hurled right into his camp very shortly. Early in the trouble he had substitute companies ready to go on and he tells people that he has his house in order.

The London Tram, Bus and Motor Workers' Union has passed resolutions of sympathy. Quite natural, as the bus drivers have to tip for the cleaning of their busses, just as the artists have tipped the wages of stage hands.

While the managers are straining every nerve to keep open, it must be clearly understood that the longer they keep running the more money they will lose, while performers are used to laying off. If this strike keeps up a little longer many of the halls will declare no dividends for next year.

There have been no new bookings of American acts for England or vice versa this week. Some American artists are in something of a quandary. They are uncertain of their reception on the other side under present conditions and fear lest the foreign managers might act against them at some future visit for breach of contract should they disregard their present engagements to appear over there.

Last week there were eighty applications for Federation membership, despite the doubled half-guinea entrance fee, which only seems to have increased the rush to get in. The I. A. L. is also very prosperous and has \$25,650 invested in 3½ per cent interest-bearing government securities, while the management of its affairs in general shows surprising business ability.

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Vol. V.

No. 9.

Joe Hart has booked his new act Louise Agoust in "Mlle. Foulard" over the Orpheum circuit.

Blanche Dale from "The Spring Chicken" will be booked by M. S. Benthum for vaudeville. Miss Dale will have a "change" act including a "Dance of the Nations."

Vesta Victoria has placed a new song in her exclusive repertoire, which may be soon sung by her. It is called "Man, Man, Man," by Fred Murray and Charles Hilborn. It will be published by Cooper, Kendis & Paley.

Maud Lambert is preparing a sketch in which she will appear soon, supported by Herbert Maule. The same offering was presented by Maule and Marie Loftus for an eight months' run at the Palace, London. It is a comedy playlet furnishing opportunity for Miss Lambert's songs.

Barney Bernard, the comedian, is understood to have been signed to play next season with M. M. Thiese's "Wine, Woman and Song." No statement is obtainable as to whether he will play the part now in the hands of Alex. Carr, but the presumption is that he will have the David Warfield role in the first piece and the leading Hebrew comedy part in the burlesque. Whether the Carr sketch "The End of the World," which has been one of the features of the show, will remain seems to be a matter of some uncertainty.

Edwin Arden has a new sketch called "The Henpecked Hero."

Garner and Vincent will produce a new act called "Shanghaied" in '09.

The return of Clifford C. Fischer, the agent, who has been abroad for some time, seems indefinite.

Eugene Platzmann, who has been with Albert Von Tilzer for two years, is now connected with "Shapiro."

Henry Leone, at present with Arthur Dunn in "The Little Joker," will play in vaudeville after that engagement ends.

Maude Edwards, the English ventriloquist, has been booked over the Morris time, playing the Williams circuit first.

Gladys Carlyle, formerly with the "Dainty Duchess," joins the "Bon Tons," replacing Lillian Franklin, who leaves to-night.

Winsor McCay, the cartoonist, has been offered forty weeks by the Keith agency, to be played with such lapses as will permit him to continue his work on the "Herald."

Fred Niblo and his wife Josephine Cohan will sail on March 20 for London, opening at the Palace in that city on April 1.

May Yohe opens next week in the Orpheum, Allentown, with a new act in which she is supported by the Bell Trio.

Eddie Shayne, manager of the Gayety at Indianapolis, issues a press sheet for his house called "Who's Who in Indianapolis." Price per copy—Matinees, 10, 15, 25; Nights, 15, 25, 50." The first issue, dated last Saturday, is very readable.

Eph Thompson was compelled to cancel his engagement with Cahn & Grant to play Lewiston the current week, owing to the severe cold which prevailed in that section of the country. He was afraid to risk losing his animals.

Eleanor Kent, a member of the Anna Held company, will presently enter vaudeville with a singing act. The Lykens agency conducted the negotiations which resulted in the change of stage. Miss Kent will break in her offering with a series of Sunday night appearances as an incidental feature of the Arthur Pryor concerts at the Hippodrome, also booked by Mr. Lykens.

Maurice Levi has withdrawn the management of his band from Ray Comstock and Morris Guest, and will book time in vaudeville through Jules Ruby.

Work is progressing upon the Friede Globe Tower at Coney Island. It is expected that the opening will occur at the beginning of the season.

With the report that Paula Edwardes was to give up her part in "The Beggar Princess" at the Casino, a vaudeville agent attempted to secure her for an appearance in the two-a-day. Miss Edwardes replied that she could not consider such a proposition at present.

Joseph F. Vion is promoting a scheme for the erection of a new theatre in the vicinity of 149th street and Third avenue, Bronx. If the proposition is carried through to a successful issue the policy of the new theatre will be vaudeville.

The burlesque magnates do not look upon a site in the Bronx for a new house with favor. The argument is set up that the building, inclusive of the land, would be too expensive a proposition under the present building laws and in view of the high real estate values across the Harlem.

Jules Barth, a member of Barth Brothers and Walton, acrobats, suffered an injury to his knee upon opening in Waterbury, Conn., this week and the act was compelled to close. Two weeks' rest will be necessary before the young man is sufficiently recovered to work again.

The Empire Comedy Four, lately returned from a long tour on the other side, will again sail in July for Berlin, opening at the Wintergarten in August. Their stay across the pond this time will be unlimited. Before leaving a new act will be produced by Leonard, Cunningham, Jenny and Roland, who compose the quartet. Special scenery will be carried, and all original music, written by John Allison, of The Allisons, used.

The property man of the "Bon Tons," playing at the Murray Hill this week, was soliloquizing the other day over the breakage of two mirrors used for the dance of "The Girl in the Red Mask." Said he, "If I leave Weber & Rush they will go on the 'bum,' and if I stay they will go on the 'bum.' Guess I had better buy the show." The same young man recently stepped up to the manager of the troupe, Same Goldie, and said, "Mr. Goldie, charge Joe Opp with fifteen cents for 'props.' He ate two loaves of bread to-night."

The "Times" last Sunday had an editorial on the "egg throwing industry" as practiced on the Russell Brothers in two local theatres recently. The article defended the Brothers and their stage characters, the writer of it having seen the act, which is termed "entirely harmless and innocently amusing." The editorial also said "Irishmen of brains and self-respect will be offended, not by the fooling of the Russells, but by the deliberately arranged rioting of the conspirators. The censorship of our stage has not yet been entrusted to an egg-throwing mob."

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News items may also be forwarded to the San Francisco office and will be promptly transmitted.

VARIETY will thoroughly cover the variety field on the Pacific Coast.

Beginning with next week "Wine, Woman and Song" at the New Circle Theatre will give three matinees a week, Monday, Wednesday and Saturday.

A new quartet has been formed, which will be under the management of Robert Webb, who is also its first tenor. The others are Geoffrey O'Hara, second tenor; Robert Roberts, baritone, and Ed Metcalfe, bass.

It is rumored that the National Show Printing Company of Chicago, which is represented in New York by its vice-president, J. D. Barton, is to establish a plant in New York City shortly.

Great surprise was expressed along Broadway this week when it became known that Meyer Cohen, general manager for Charles K. Harris, the music publisher, had appeared as a witness at the Thaw trial and that Mr. Cohen failed to mention any of Mr. Harris's publications to the judge and jury. At least Mr. Cohen might have said, "I'm Trying So Hard to Forget You," "Sister, Would You Care?" and he might have remarked to Mr. Thaw, "Fly Away, Birdie, to Heaven." It was a chance in a million.

Joseph Hart has booked O'Hana San in "The Geisha's Dream" for the Keith & Proctor time, to be followed by the Orpheum circuit.

Ida Granon, formerly a dancing and singing soubrette in vaudeville, has announced that she will return to the varieties after an absence of two years.

Spissell Brothers and Mack will return from Europe next September if bookings are arranged for the trio here. M. S. Benthum has been commissioned to secure the time. They have offers for a year ahead abroad.

James Brockman, formerly of Brockman, Boyle and Belmont, will open in Wilmington in a few weeks with a new act in which he will be supported by four dancing and singing girls. The girls are to be known as "The Queen's Quartet."

"The Quartet" (formerly Metropolis) refused a return engagement at Chase's in Washington without an increase in salary of \$50. Mr. Chase considers he "made" the act through the publicity received when the singers replaced "That Quartet" on his bill, and thinks "The" is ungrateful.

WHY THE VAUDEVILLE SOCIETIES ARE DISSATISFIED WITH THE PRESENT FORM OF AMERICAN CONTRACTS

By AN ARTIST.

When Will M. Cressy inaugurated the Protective Department of the Vaudeville Comedy Club he started something that should have been commenced ten years ago. This protection of the work of man's brains is something that this country seems very loth to take up. Our writers and composers are complaining bitterly about the non-protection given them in America. A man may patent and protect the work of his hands, but the output of his brains seems to be looked upon in an entirely different light.

Mark Twain and John Philip Sousa pleaded in vain for protection from our government. The answer was that "such works belong to the people. It would be a shame to lock such works up for the benefit of one man."

To the outsider this looks like rather a "flatheaded" argument. Does anyone think that the man or woman who studies, works and writes a story, a piece of music or a play wants to "keep it for himself"? He or she writes for others. BUT—he or she would like to have those others pay for that privilege instead of a phonograph company or a play pirate.

Of course, Mr. Cressy's efforts are solely directed toward the vaudeville end, but if he can make his plan succeed in this line there seems no reason why the same plan could not be used by the Dramatists' Club or the Theatrical Managers' Association.

To put it concisely, Cressy's plan is that when a new play, monologue or act is produced by a member of the V. C. C., that a copy of such work be deposited with the secretary of the club, stating when, where and by whom it was so produced. Then if any one uses the material, in whole or in part, the V. C. C., as a CLUB, shall take necessary steps to stop the illegal production. As new works are produced each member of the club is informed and as to the nature of the act. In this way each member has a large detective force watching out for his interests. Any stolen version is quickly located.

When located the user of it is notified to stop. Should he refuse, then comes the second step. Each and every manager of a vaudeville theatre in America is notified that this is an illegal production

and is asked to prevent the showing of it in his house.

With the exception of two small, cheap-priced circuits in the West, every vaudeville manager in the country has agreed to assist the V. C. C. in this matter. IF THIS AGREEMENT IS ACTED UP TO BY THE MANAGERS PIRACY OF VAUDEVILLE ACTS IS AT AN END HERE.

BUT—inexplicable as it appears, one of our largest vaudeville circuits would seem to be the stumbling block. There are on file at the Vaudeville Comedy Club's offices three sworn statements that the head of this concern has at different times sent for artists and ASKED THEM TO STEAL THE ACTS OF OTHER ARTISTS AND HE WOULD BOOK THEM.

There also is on file there a statement that this same man wrote to one of his house managers: "Don't you bother your head about where they (the artists) get their material. That isn't our business. All we want is for them to make good."

On another occasion a certain big act had made a phenomenal success. This man sent for a certain New York producer and wanted to know if he could not put on a cheap imitation. The owner of the original act heard about this and went to the man in question and said, "Here, if you want a cheap imitation of my act I WILL PUT IT ON! Don't you go to any other chap to do it. I can put on just as bad an imitation as he can. You pay ME for my imitations of my act, not some one else." AND IT WAS DONE.

Let any act prove a success in an opposition house and it is a safe bet that it won't be many days before you will find a stolen version of it being played in this man's houses.

Of course, all this was done before this man entered into the agreement with the V. C. C., and none of the V. C. C. acts have been among the pirated ones as yet. It is going to be rather an interesting point to see what happens when the V. C. C. and this man do come together.

But as the V. C. C. has the brains, the money, public opinion and THE LAW on its side the chances are that victory will perch on its banners.

The Freeman Bernstein office this week delivered contracts to Harding and Ah Sid to play the Sullivan & Considine theatre in Scranton, week of March 18. Previously the act had been booked to open in Des Moines, Ia., week of March 25, and the artists are wondering how they can make the jump on time without an airship.

Winchell Smith is rewriting "Coals of Fire," the dramatic playlet in which Miron M. Gilday, of Gilday and Fox, will appear soon. The sketch is said to have strong dramatic flavor. It was first submitted to David Warfield and has as its character a type resembling in a certain degree that of "The Music Master."

KEITH BEATING THE LAW.

The Keith Booking Agency has receded from its position of refusing to hold out an additional five per cent for the agents who book acts with them. They had been reading the new license ordinances which distinctly specify that not more than five per cent shall be charged for booking an act.

After consultation with their attorney they believe they have avoided this difficulty by making the artist sign a slip authorizing the theatre manager to deduct from his salary an additional five per cent for the personal agent, "for services rendered."

RICKARDS LOSES APPEAL.

London, Feb. 1.

Harry Rickards, the Australian manager, has lost his appeal in the case of the Glinseretti Troupe of acrobats, who sued and recovered judgment against the manager for \$2,500 through a cancellation of contract.

Mr. Rickards alleged the troupe had changed its personnel, which was admitted, but the claim was set up and proven that the change did not decrease the standard of the acrobatics nor interfere with the effectiveness of the performance.

This position was upheld by the court, who gave judgment against Rickards for \$2,500. In order to make the appeal the Australian manager had to deposit with the court the amount of the judgment in cash. The full bench of judges, who concurred in dismissing the appeal, ordered the money turned over to the troupe in satisfaction of the judgment.

Rickards threatens to carry the case to the House of Lords, but it is not believed he will go further. The case on appeal came up at a moment when a fierce light was beating down upon the methods of music hall managers.

RYAN IN FRISCO.

San Francisco, Feb. 8.

John W. Considine and Henry Lubelski, who conferred while here, have left for their respective homes. Before leaving they had a lengthy chat with John J. Ryan, who was here from Cincinnati, preparatory to his Japanese trip.

Nothing came out of the talk for publication, but developments are promised.

WILL SUE RYAN FOR \$1,600.

Although John J. Ryan is on his way around the world, or at least as far as Japan, W. S. Cleveland, who acted as booking agent and New York representative for Ryan and the Orpheum Company of Cincinnati, claims he will sue either Ryan or the company for \$1,600, for extra services rendered as per agreement and for commissions alleged by Mr. Cleveland to be due him on all acts booked in the former Ryan theatre (Majestic) at Erie, Pa.

STAIR WILL BUILD.

Toronto, Feb. 8.

F. W. Stair, the Western Burlesque manager here who conducts the Star, a Western house, says he will commence building operations at once in order that he may have a new theatre by next season to compete with the new house of the Eastern Wheel now building and which will open at that time.

ALBEE'S DISLIKE FOR POLI.

Added impetus was given this week to the report printed in VARIETY to the effect that Sylvester Z. Poli would probably withdraw his bookings from the Keith agency before the close of the season. This is strengthened when the feud between Poli and E. F. Albee is recalled. Last year E. F. Albee was seriously ill with stomach trouble and he himself did not expect to survive the attack. At about that time efforts were being put forward to entice Poli from the Morris offices and matters had gone so far that the New England vaudeville magnate called at the home of the Keith general manager to arrange details.

Bedridden and weak, Albee spent considerable time in pinning Poli to what he believed was an absolute agreement, and when the "down East" manager left the Albee residence it was supposedly understood between the two that everything was satisfactory.

According to Albee's version of the affair, many times voiced in the Keith offices on his recovery, Poli repudiated every stipulation he agreed to, probably in the belief that Albee would not recover. Albee confided to his intimates that he would "get even," and when the time came that he felt he had his opponent in the meshes, would "do him—yes, and do him good, no matter what the cost." The alleged break between Poli and the Keith offices at the present time may be in line with the foregoing version of an affair that is said to still engender a feeling of bitterness.

It has been stated around town this week that not long ago Poli engaged two acts he could not secure through the Keith office and dated the contracts back to before the time of his connection with Keith. It is also related that quite recently Poli and Albee had a sharp argument over the Keith office laying out a route for an act and including the Poli circuit without consulting him. Mr. Poli told Mr. Albee he would not permit of this being done. This same act was routed by Keith's for "Mike" Shea's two houses, but Mr. Shea would accept it in one only.

A Poli representative said this week in connection with the story that relations would be severed: "I don't believe there's anything in it. We are getting the bills we want at the price we want, and when we want acts we can't get out of the Keith office we get them just the same from some place else."

New Haven, Feb. 8.

S. Z. Poli refused this week to either deny or affirm the report that he will withdraw from the Keith office.

MISS JACOBS BOOKS ACTS.

Jennie Jacobs, the English agent, who expects to sail for London on the 22d, has made several bookings for the other side while here, among them Netta Vesta, Beatrice Morland and company, Elverton, Mamie O'Connor, Blanche Sloan, Collins and Hawley, Cooke and Clinton and Manhattan Comedy Four. Several are return engagements.

Miss Jacobs had her purse, containing a considerable sum of money and checks, besides valuable papers, stolen from her this week while on her way home in the twilight.

George Homans has taken over the direction of Archer's "Filipinos," a colored "girl act," and proposes to expend some money in the scenic and costume investiture of the presentment.

Centre and Davis have sued Austin Davis for a balance of \$20, alleged to be due under a contract issued by Davis to play Brooklyn.

"The Hall Room Boys," Jules Ruby's musical sketch, will have its premier at the Fifty-eighth street house on February 18.

Dutrien, a foreign motor cycle act, may come over.

SAM SCRIBNER ENGAGED.

The engagement of Sam Scribner to Etta Cooper, of New York, has been announced and the marriage will take place on April 4.

Mr. Scribner is a prominent Eastern burlesque wheel manager, with other theatrical interests also. He is widely known.

MISS SELBINI A STAR, MAYBE.

If present negotiations are advanced to a successful issue, Lalla Selbini, "The Bathing Beauty," will be out at the head of her own company next season under the direction of Weber & Rush.

It was proposed by the firm that Willie Pantzer, Miss Selbini's husband, should also travel with the show, but Mr. Pantzer says he prefers vaudeville, where he will remain, as he does not relish the idea of having his identity smothered, no provision having been proposed for featuring him jointly with his wife.

A STRING OF BIG RECEIPTS.

Kansas City, Feb. 8.

The Rentz-Santley company is "laying off" here this week preparatory to appearing at the Gayety, Monday. Abe Leavitt, proprietor and manager of the show, claims he has figures for five weeks' receipts this season unequalled by any other travelling burlesque organization.

They are: Star, Brooklyn, \$5,400; Gayety, Brooklyn, \$4,700; Gayety, Baltimore, \$5,050; Gayety, Pittsburg, \$6,200; and last week at Greenwall's, New Orleans, where Mr. Leavitt's show played, the gross receipts were \$5,500.

Mr. Leavitt did not give out these figures in a spirit of braggadocio, but in support of his statement that the "old reliables" in the burlesque line are still doing business. Mr. Leavitt's company travels over the Eastern Wheel Burlesque Wheel.

H. & S. VAUDEVILLE IN DAYTON.

Dayton, O., Feb. 8.

The new theatre to be built on the site of the old Park will be opened for vaudeville next season if Hurtig & Seamon make the necessary arrangements in New York City. It is understood here that the firm has talked the matter over with New York vaudeville agents, seeking the most advantageous bookings.

MINER GIVES MARION AN INTEREST.

Dave Marion, writer of "Roseland" in Miner's "Dreamland" Burlesques, has entered into an agreement with Tom Miner to write his burlesques for the coming season. Besides salary for the olio offering of which he is the head, Marion is said to receive next year an equal division of the "Dreamland's" profits and a smaller percentage in the profits of the other Miner shows he writes.

AGENTS' NEWS VIA PORTLAND.

Portland, Me., Feb. 8.

James Moore, manager of the vaudeville house here, is proclaiming loudly that the prediction he hazarded last spring is coming to pass, namely, that within a year from last spring the Keith agency will have dispensed with the services of all outside agents. The idea of the Keith Booking Office, according to Moore, is to do away entirely with all "go-betweens."

ANOTHER ONE IN CHICAGO.

Chicago, Feb. 8.

A five-story building on State street, near Monroe, has been leased by Aaron J. Jones, Adolph Lenick and Peter J. Schoefer for a vaudeville theatre. About \$75,000 will be spent in alterations.

The location is on one of the busiest thoroughfares, and it is situated near the Majestic. The opening is proposed for next season. When completed the house will have a seating capacity of 1,300. The property on which the building stands is valuable and the rental must be high in consequence.

Information as to bookings or direction of the house is not at hand.

FROM BURLESQUE TO CONVENT.

Very few persons will recognize in the simple name of "Sister M. Bede" Laura Lane, formerly one of the Lane Sisters who played in vaude-burlesque six years ago. Their last engagement was under the management of Weber & Rush.

Without any reason Laura conceived the idea that she must leave the outer world and bury herself away as a nun. This she did, and in a recent letter received from Rome, Italy, where Sister M. Bede is stationed (Domenicane Inglesi, via; Viminale 9) the former Miss Lane writes that she has had the great honor of being one of the seven sisters offered by the Papal Community for South African missionary work.

Miss Lane is happily contented with her chosen lot and wishes to be remembered to all her friends. She recites the Divine Blessing daily, which contains prayers for the whole world, the highest distinction which may be conferred upon a woman of the Church.

Miss Lane has ten children under her care in Rome, "waifs of the streets," she terms them, and it may be judged from her letter that she is in that realm of perfect bliss, contentment.

To the burlesquers who see the footlights, waking and sleeping, always looking and longing for New York, the sacrifice of Miss Lane in adopting the veil will appear in the light of a miracle. That a former burlesque star would obliterate herself, for no cause, in a vocation she loved is no mystery if the point may be grasped that the inside of a nunnery with a clear conscience must afford the repose that follows death.

MCBRIDE'S ANNUAL BALL.

The third annual ball of the John T. McBride Association will be held at the New Amsterdam Opera House, 44th street, between Eighth and Ninth avenues, February 12th (Lincoln's Birthday). Sol. Mannheimer, of the Shuberts forces, is the president of the association. Mr. McBride is advertising agent for Hammerstein's Manhattan Opera House and Victoria Theatre. The floor managers at the ball will be Charles Mangel, advertising agent of the Broadway Theatre, and Aaron Kessler of the Victoria.

Mr. and Mrs. Jimmy Barry closed their engagement at Hammerstein's last Saturday night, receiving permission to cancel Sunday, owing to the serious illness of Mr. Barry's brother in Philadelphia. They were replaced for the one day by Bertie Fowler.

FYNE'S MUSIC HALL SCHEME.

Early in the week a report was out that J. Austin Fynes had looked over the property on West Thirty-first street, near Broadway, formerly the Arena restaurant.

Bernhardt Ziemer, the Third Avenue restaurateur, who secured the Arena after its former proprietor accepted the management of the Hotel Astor, gave the place up a short time ago, and Mr. Fynes viewed the remains with an idea as to its future for a small cosy music hall.

The expense for necessary repairs would not be large, it is estimated, but Mr. Fynes' plans regarding it are not known.

EDWARDS APPLIES TO COURT.

Chicago, Feb. 8.

An application for an injunction against Don Leno was made in the court here on Wednesday before Judge Dupuy. Edwards alleges that the act known as "Don Leno's Happy Youngsters" is an infringement upon his "School Boys and Girls."

The Court overruled Leno's demurrer and ordered that he reply to Edwards' complaint. On motion of Adolph Marks, attorney for Edwards, the complaint and answer were referred to Master in Chancery John F. Holland, who is also empowered to take testimony to determine the right of priority.

The hearing was urged by Mr. Marks to commence at once and the Court ordered Mr. Holland to do so, reporting at the earliest possible moment.

Judge Dupuy stated from the bench that if the testimony brought out the fact that Edwards was the original producer of the act, and that Mr. Leno's production is an infringement of it, the injunction against Leno will be granted.

GOLDEN'S JOURNAL.

Volume I, Number 1, of the "George Fuller Golden Journal" has just been issued and is a gem in many respects. It contains several of Golden's choicest witticisms and scraps clipped from newspapers and magazines which were accumulated by the monologist in the course of his travels. An extract from the introductory announcement is as follows:

"There are some reasons why this little journal goes forth; first, because of the importunities of my friends; second, because I have something to say; because, of having spoken to many thousands of people per month for several years, the habit has attached itself to me.

"And, as fate has seen fit to remove me from these audiences, and the pleasurable custom of addressing them, I deem it consistent with a persevering spirit to keep myself before them, even though it be through a different medium."

QUEBEC CLOSES.

Quebec, Canada, Feb. 8.

The Auditorium Theatre, which has been giving vaudeville under the management of Clark Brown and booked by Keith, will close in a week or so.

Business has been poor, partly accounted for by the large number of talky acts sent on here and not understood by our French population.

The house has been losing about \$200 weekly. The stockholders decided to risk no more deficiencies.

GOLDEN PLAYING FOR KEITH.

For the first time since the memorable strike of the White Rats Geo. Fuller Golden is playing this week in a theatre owned by B. F. Keith. Mr. Golden has played in houses booked by the Keith office since that time, but this is his first engagement in a Keith house direct.

The present engagement is for ten weeks at \$600 weekly, with the further condition expressed in the contract that Mr. Golden shall be headlined over every act on the bill. At the Harlem Opera House the billing was changed late last week to advance Mr. Golden's name over that of "The Red Owl," William Gillette's sketch, which had up to that time received all the prominence.

Some curiosity has been expressed during the week whether Mr. Golden is paying commission to the Keith office. At the settlement of the trouble in which Golden acted for the Rats a condition was that Keith would thereafter waive the commission clause when booking direct. This would be Mr. Golden's first opportunity to test the sincerity of the Keith agreement.

ELMER S. DUNDY DEAD.

Elmer Scipio Dundy, affectionately known to his intimates as "Skip" Dundy, junior member of the firm of Thompson & Dundy, died late Tuesday afternoon at his home in the Amidon Apartments at Broadway and Eighty-third street of pneumonia, contracted a few days previous. His death was a great shock to the amusement world, as he was only forty-five years of age and until a fortnight ago enjoyed excellent health. His place in the firm will be taken by John Kilborn, son of the vice-president of the City National Bank, which institution has financed the more recent enterprises of Thompson & Dundy.

"PROTEANS" IN A FLUTTER.

A. H. Woods is carrying on a flirtation with all the protean artists now playing vaudeville in an effort to select one for a starring tour next season. Each approached believes that he or she will be the favored one, but the probabilities are that none will be so marked for distinction if the manager can come to an adjustment of his affairs with his present star, Charles T. Aldrich.

Meantime Woods has been in treaty with Robert Fulgora to appear in a dual quick change play with his wife, Artie Hall, and Roland West is firmly of the belief that he will be favored with a contract featuring him in a piece called "The Mysterious Detective."

The nitch in all of the Woods negotiations for the making of the new stars is that the manager strenuously objects to dividing profits, insisting on engaging them at a straight salary. Aldrich has had several offers to return to vaudeville, but is laying low.

TO MOVE MAY 1ST.

Blue prints and drawings of the "layout" for the new offices to be occupied by the Keith Agency in the Fifth Avenue Theatre Building are now completed and the work itself will be rapidly pushed forward. They will be occupied by May 1st, as originally announced in VARIETY.

Luce and Luce replaced an act at the Empire, Paterson, this week.

READ AND LAUGH.

Providence, R. I., Feb. 8.

The best bit of humor that has made its appearance in the Keith house here for many a day is contained this week in the following, printed by the "Keith News," the house press sheet.

Of course, the Providence public knows no different; they buy their seats in advance and sit through the show as a matter of duty, and in Cleveland whence this screed emanated, the condition must be the same, but travelling men who visit this city clip the article, read it over and laugh so loud that the act playing at the time takes two encores.

Chas. Lovenberg, the Keith local janitor and "star reporter," is smiling also, but Mr. Lovenberg is not accepted seriously.

"Archie Bell, in the Cleveland Leader—one of the most conservative writers on one of the most conservative newspapers of this country—says:

"Actors and the public are of divided opinion regarding other theatrical syndicates. Some favor and some condemn; but regarding B. F. Keith there is practically one opinion.

"His status is similar to that of the Hudson's Bay Company in Canada, doubtless the greatest trust on earth. But ask an Indian trapper: 'Who's your friend?' and he'll answer 'Hudson's Bay Company.'

"The real actors make a similar response when you ask them about vaudeville. Keith is in a position to 'corner' the variety entertainers of the world. Ask them who provides them with the best booking, most comfortable, convenient and clean quarters, and best salaries, and they'll answer 'Keith.' Ask the public who provides the best vaudeville entertainers on earth and the same name is the reply."

MONKEYS "DIE EN ROUTE.

Mlle. Raffin and her monkeys left New York on the New York, New Haven & Hartford Railroad for Boston last Saturday night to appear at the Globe and Majestic theatres on Sunday. They were making ready to go on when three of the star performing animals dropped dead without any previous warning of illness.

Mlle. Raffin fainted and there was considerable excitement for a while. An investigation is going on to determine the cause of the sudden demise and the conclusion is reached that the animals were either poisoned or suffocated. The train on which they travelled went out in two sections, the animals going out on the first section and Mr. and Mrs. Raffin on the second, rendering it impossible for the Raffins to oversee their performers during transit.

The Raffins have entered suit against the railroad company, but it is doubtful if they can prove negligence on the part of the corporation. Mlle. Raffin is playing Providence this week with the remainder of her animals and the act is apparently going as smoothly as before.

Flo Clark, of the team of Foy and Clark, will do a single act at Atlantic City next week.

DR. CAMPBELL IS SORRY.

Detroit, Feb. 8.

Dr. M. Campbell, owner of the Lafayette Theatre here, is, figuratively speaking, kicking himself all over town because he refused a tempting offer for the purchase of his property. A few days ago he was approached by a citizen whom he knew had little or no money and offered a price for his theatre at which he would have been glad to sell. Feeling that the local man was "kidding," the doctor rejoined that he could not think of selling for anything less than \$50,000 more than the figure offered. After it was all over Campbell discovered that the offer in reality came from the Ryan interests, who were prepared to back it up with coin of the realm.

The doctor's original deal with H. H. Lamkin was that the expenses should first be deducted, estimated at \$2,500 per week, and the residue, if any, to be divided, one-fourth to his manager, the remainder to him. Business wasn't very good at first and Lamkin immediately devoted his time to other enterprises.

STRIKE AT LEVY.

The Keith office this week served notice upon the whole world that all vaudeville agents must wear the Keith collar with a leading string attached or suffer business consequences.

The announcement comes indirectly through Phil Nash's ultimatum to the Four Nelson Comiques. Upon returning from abroad the Nelsons retained Jack Levy to act as their exclusive representative. Levy in the course of seeking engagements for the act made the usual diplomatic representations to the booking office in the St. James Building. Meanwhile some scattered booking had been secured from the Morris office. Tom Nelson dropped into the Keith office in the hope that he might secure consecutive booking until the summer, when they go to the New York Roof for an extended engagement. He was met by Phil F. Nash, who informed the artist that his style of act is in demand and the Keith booking office could do business with it, but first Jack Levy must be made to walk the plank. Nash declared that he would willingly do business with Tom Nelson himself, but would not book the act through Mr. Levy.

Nelson's decision is not known.

This action on the part of the Keith office is supposed to be a punitive measure designed to illustrate to Mr. Levy that his course in refusing to come to the Keith terms in that matter of "That" Quartet recently was ill advised.

"FIRST CLASS" AT "10-20."

Minneapolis, Feb. 8.

"Jack" Bondy, of San Francisco, has built a 10-20-30 vaudeville house on Hennepin avenue—on paper. The house is to cost several thousand dollars and play only first class, featured vaudeville attractions. Similar houses are to be built in St. Paul, where the old Orpheum Music Hall will be remodelled; in Omaha, in Kansas City, Milwaukee and elsewhere. Mr. Bondy is endeavoring to secure local capitalists to "go halves" with him on the projected Minneapolis house. The Shuberts are also getting ready to enter the field here with a new house—again.

KEITH TO OPEN IN UTICA.

Utica, Feb. 8.

The new Shubert theatre here will be occupied as a Keith house for vaudeville commencing February 18. It will be in opposition to Wilmer & Vincent's Orpheum Theatre.

The Shubert theatre has an advantage over its competitor in being a ground floor house and modern in every respect. Two reports are current over the terms under which Keith acquired the theatre. The first says it is on a ten years lease, without conditions; while the other rumors the same agreement by which Keith accepted the Shubert Grand Opera House in Syracuse—Keith to receive .66 2-3 per cent of the gross and pay the cost of the show, while the Shuberts retained 33 1-3 per cent to conduct the house.

HARRIGAN RETURNS.

Edward Harrigan will come back to vaudeville with a new change act, introducing several characters. They may be drawn from the several plays he has been identified with.

LA TOY BROTHERS MAKE RECORD.

While en route to Chicago from Winnipeg last week the La Toy Brothers were taken off the train at Minneapolis to fill in the Orpheum Theatre's gap, caused by Charles F. Semon, who was billed to appear, having lost his baggage. Mr. Semon's trunk was not found until Wednesday, when he occupied his position on the bill.

From the moment that the brothers entered the theatre it was exactly five minutes until they appeared before the audience, having "made up," set the stage and got to work in that time, said to be a record.

JUDGMENT AGAINST CRYSTAL CO.

Cincinnati, Feb. 8, 1907.

Joseph L. Ruh, of Covington, Ky., filed suit in the Common Pleas Court against the Crystal Theatre Company on a note for \$1,000, signed by George W. Kerl, president, and Walter Canfield, secretary, and endorsed to Theresa Snead. The note was a judgment note containing a waiver of summons and entry of appearance of defendants and judgment was confessed in the sum of \$1,005.42 and costs. The Crystal Theatre Company is operating Robinson's Opera House as a vaudeville theatre, playing at 10 and 20 cent prices.

FOREIGN ACT STAYS HOME.

The Arleys, a foreign act, booked to open at the Colonial Monday next, will not appear, having declined the American time owing to the full amount having been offered not materializing.

The act was booked through Clifford C. Fischer. "Das Programm," the German artists' paper, has a lengthy article this week on the subject. Eighteen weeks were promised from the Morris office. Contracts for eleven were mailed. The cancellation followed.

Clarice Vance was booked for Jersey City for next week and the Keith Agency attempted to switch her to Philadelphia. But "Mose" Gumble wanted wife in town and refused to permit the additional week's separation. So, like a good, kind Samaritan, S. K. Hodgdon arranged for Clarice to appear at the Union Square.

CANCELLED WHOLE CIRCUIT FOR ONE SHOW.

Because the Keith Booking Office would not agree that the "Sunday show" clause be stricken from a contract for Proctor's, Newark, Harry C. Radford, of Radford and Valentine, cancelled the entire Keith circuit.

Radford and Valentine were playing in London last fall when H. H. Feiber, Keith's foreign representative, was there on his previous trip abroad. Mr. Feiber booked the act over the Keith circuit.

After Feiber arrived in New York he forwarded some contracts for a portion of the time to Mr. Radford, who was then playing at the Hippodrome, Ipswich, England. Among the number was one calling for Proctor's, Newark, with the Sunday clause attached. Mr. Radford had heard while abroad that artists playing the Proctor houses outside of New York City where Sunday performances were not allowed, were obliged to come into the city at one of the local theatres on that date.

Radford scratched out the clause in the Newark contract, and returned it with the information that he would not consent to play a show any week outside the city he was booked for during that period. Mr. Feiber thereupon wrote Radford that Mr. Proctor would not allow the cancelled clause to remain, as every artist had to play some other house from Newark on the Sabbath. Mr. Feiber concluded his letter by saying "You must take the whole tour as it is or nothing."

Radford replied by cancelling his engagement over the entire Keith time, and it is the first instance on record where an artist has made a decided stand upon this much-argued point. The foreign artists last season discussed the matter at length and passed resolutions not to play the extra show, but have been doing it, nevertheless, with few exceptions. Native artists have followed the Keith instructions concerning the Sundays at Proctor houses without extended protest. The Vaudeville Comedy Club talked this phrase of the Keith contracts over, but the injunction to play still remained.

Radford and Valentine are an American team, and Mr. Radford's attitude in what he considered was right evidences a determined attitude seldom found.

Radford and Valentine are at present home in Cleveland. It is four years since they left for a European trip. They will remain until April, when the act will return to England to play engagements now booked until 1910. Mr. Radford is representing several foreign acts while on this side.

WILL REBUILD BURNED THEATRE.

Harrisburg, Pa., Feb. 8.

The Grand Opera House, destroyed by fire last week, will be rebuilt. It was proposed shortly after the destruction of the house that the vaudeville theatre to be erected here by Messrs. M. Reis and Nathan Appell be utilized for the legitimate attractions instead when completed, but it has been decided to build both houses.

The vaudeville house will be named "The Orpheum." It will open about September 20 next. Wilmer & Vincent are interested in the vaudeville venture and will have the direction of that theatre.

"VARIETY"

By GEO. FULLER GOLDEN.

Give them a name that will cover them all;
Not "Vaudeville"; just "Variety."
Here's for their emblem a crazy patch scrawl
Made of rags of all ends of society.
Each patch symbolizes a heart that beats time
To a tune of its own, in life's carnival chime,
Where Magus and Momus and master and mime
Are cavorting in queer contrariety;
As widely divergent as ragged this rhyme
(Not poetry) just "Variety."

Here are scraps to make their curtain;
Emblematic, quaint, bizarre.
Frazzled symbols, showing certain
Destinies of moth and star.
Spangles from the harlequin,
Filmy gauze of coryphee,
Scarlet of a siren's sin,
Purple robes of royalty.
Frills from "Jolly Joe," the clown;
Tinsel from a Titan's eyes;
Shreds from sad Ophelia's gown;
Angels' wings and butterflies.
Here's a star of purple mist
Stretching as toward the sheen
Where is mauve and amethyst;
But ah, there's yellow in between.
And there's a million other patches
Woven here askew, askant,
Rainbow gleams and leaden smatches
Riotous and dissonant.
None may move or aught efface them,
Each must play its patchy part;
Where fate taught my hand to place them—
On this symbolized curtain chart.
And our tribe is like these colors,
We are given dreams to wear:
Whether yours be mirth or dolours;
Play your tune and say your prayer.
We have bees who sip toil's treasure
From youth's crimson queen of June,
We have drones who die for pleasure
In a bacchic rigadoun.
Here's a fay who lives on gewgaws,
Give her diamond gauds to wear;
Here's an angel of the true laws,
Hand ye forth the cross to bear.
Socrates, and Chucky Connors;
Angel laughter, hoarse guffaws;
Sharing space, dividing honors,
Chasing heart food called applause.
Where's the blank, and where's the prize won?
Ah, my dearie, who may say
Who's the fool, and who's the wise one,
While we're masked in bones of clay?
Man is made of Heaven and Earth;
And we are like the World, I ween;
Sun and shadow, joy and mirth,
And all the rays that dance between.
Souls and satyrs, saints and sinners,
Lovers, haters, kings and slaves;
Giants, pigmies, losers, winners,
Angels, sirens, knights and knaves.
Each stamped with a symbol fable,
And no man may catch a gleam
Of the why beneath the label
While we're made of mud and dream.

Weave them a curtain of shreds o' the World;
Not of "vaudeville"; all Variety.
From Thule to Thule let it be unfurled
To symbol their state of ubiety;
Paint them all on it, the great and the small,
Each chasing his phantom, each harking his call,
While they dance in death's carnival held in life's hall,
Where they drink of life's cup to satiety:
And give it a name that will cover them all,
Not Vaudeville; just "Variety."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor Variety:

Berlin, Jan. 23.

Was surprised to read in VARIETY of January 12 that a New York paper printed a dispatch from Paris in which I was reported to have given pessimistic views of vaudeville's future.

It must have been a reporter's dream. I think business is good, and as for my troupes, they are well booked and plenty of good offers coming.

Nick Kauffmann.

(The paper referred is the "Herald." At the time VARIETY commented on the reported interview of Mr. Kaufmann's, doubt was expressed as to its authenticity.—Ed.)

Parsons, Kan.

Editor Variety:

We call your attention to a "steal" of our title, "The Dancing Kids," which Morris and Kramer have deliberately taken and are billing themselves under same, as you will see in enclosed report of VARIETY'S San Francisco correspondent.

As we have struggled for the past three

years to have our title recognized and are just about succeeding we think that it is our right to expose such open pirating, and hope that you will help by finding space to publish this. On March 16, '04, we adopted the above title, and we have so far been the only ones using same.

Harvey and De Vora.

Editor Variety:

New York, Feb. 6.

The burlesque called "Sullivan On Guard," given by "The Alcazar Beauties" company which played the Dewey last week, was written and staged by me. Mr. James F. Leonard (with the show) is given the credit as author on the program. Several of the numbers, and parodies in the piece should also have been credited to me.

Ben Riggs.

Cincinnati.

Editor Variety:

We wish to state that we were not with Watson's "Orientals" when they closed at Hammond, Ind., as stated. We left that organization November 13.

Hill Brothers.

"ACTS" 2,000 YEARS OLD.

It would astonish some to go back a few years, says the English "Performer," and see how many so-called new numbers are really quite ancient. Marionettes, in a better and larger style than now produced, were in vogue in Rome and Greece 2,000 years ago, and conjuring and juggling are recorded in the earliest records of India, China, and the East generally. Those old magicians performed feats that, even in these up-to-date days, have never been surpassed. Animals, also, have from time immemorial been trained to amuse audiences. Acrobats and musicians, clowns and eccentrics, date back farther than history itself. It is interesting to know that "looping the loop" is really old, and, what is more, presented now in exactly the same manner as nearly a century ago. In 1833 "The Loop" was presented by a man named Clavieres, at the Hippodrome, Paris, and afterward at Havre.

Bicycle acts on a "safety" must be counted as belonging to this age; but tricks on the velocipede (i. e., really the modern shape of safety cycles—in wood, and without gear) were performed by acrobats and clowns in the early Astley days.

The flying trapeze, absolutely in its modern shape, including the perch, has been used for centuries past in Northern China, for the purpose of crossing ravines; and there is—or was, until recently—one of these swings, over the river Torra, about sixty miles from Orga.

But the biggest surprise of all is a statue in the Greek Room of the British Museum. This is over 2,000 years old, and represents a Greek girl performing a "cake walk." Of course, it is not called a cake-walk; but the position of the body—shoulders thrown back, arms horizontal and the pose of the legs—lead one to believe that the two-step didn't come from America, after all.

POEMS IN COSTUMES.

"A Night With Poets" is the title of the latest vaudeville offering Geo. Homans, the agent, intends to produce. It will be extracts from the works of the famous poets and costumed in the characters of the verse.

Incidental music has been specially written and among the ten persons employed will be a quartet, who will help the soft effect sought for by lowly sung verses. Mr. Homans' intent is to give vaudeville an entirely new artistic and pretentious piece for which no one may find a precedent.

"POLI'S, STAMFORD," MAYBE.

Stamford, Conn., Feb. 8.

Sylvester Z. Poli has been endeavoring for some time now to invade this city with a new vaudeville house. Several months ago he personally inspected the available sites and finally hit upon a corner location on the main thoroughfare. He casually inquired the price for the lot and was staggered when \$50,000 was quoted as the figure.

He immediately pretended to abandon the scheme in the hope of creating the impression that he had elected to change his mind regarding his invasion of the town. Recently, however, an Italian real estate broker from New York, giving his name as Gerrero, has been asking prices on desirable locations in this city and it is supposed that he is acting for Poli. There is one especially desirable location on which he has been figuring, which has a frontage of eighty feet on the main street and a depth of over five hundred feet.

Eltinge, the impersonator, who recovered judgment against the Long Island Railroad for \$2,000 resulting from the loss of four trunks, is in a fair way to receive payment, the railroad wanting to settle.

AGENTS FIGURING ON PROTECTION.

There is a movement on foot to establish a coalition of vaudeville agents booking acts through the Keith office with a view to presenting a solid front to that establishment in the event of any effort on the part of the big syndicate to freeze out the independent men. A number of agents have entered into an agreement with the artists under their direction by which the latter have bound themselves verbally to support their representatives in any fight against the booking office in the St. James building.

These agents have recently noted on the part of the Keith executives a disposition to treat their services lightly and they foresee that if they hope to continue doing business they must prepare for war in the future.

Neither the White Rats nor the Comedy Club is involved in this agreement, although members of both orders have entered into it individually and regardless of their professional affiliations. Just how much strength could be developed in the event of a contest between agents and the Keith people is problematical just now, but it is said such an association might be able to display a formidable array if it ever comes to a question.

The movement is more in a nature of a possible coalition between the agents and artists, provided that Percy G. Williams should join the Keith office.

POOR BUSINESS AT ALTOONA.

Altoona, Pa., Feb. 9.

Manager L. B. Cool returned early in the week after a trip to New York for the purpose of consulting with the Keith people as to the future policy of J. K. Burke's new vaudeville theatre there. Business has been far from satisfactory—particularly since the opening of the new Mishler house a fortnight ago, which now makes all told thirty odd performances a week in the three theatres.

The general opinion is that this is altogether too much theatrical amusement for Altoona and something will have to be done. It is quite likely that the Keith house, at present presided over by Mr. Cool, will be compelled to reduce its prices to ten cents for the matinee performances. Cool is said to be dissatisfied with his present position and is casting about for a wider field.

BIG ACT FOR LEONARD.

Eddie Leonard will close with the Dockstader Minstrels upon the termination of the season in May and will soon after put on a new act, which according to the present announcement will include thirty people.

Leonard has come back under the managerial wing of Jack Levy, and the latter will seek to place the new offering on one of the roof gardens for the summer. It is to be in three scenes, with dancing and singing, and bears "The Land of Cotton" as its title.

LYKENS BOOKS BUTT'S "BROILERS."

William L. Lykens has booked "The Palace Girls," an English singing and dancing act of the "girl" order, over twenty weeks of American time, with an option of ten more to follow. The act was trained by Tiller, the English dancing instructor, and is the property of Alfred Butt, manager of the Palace, in London.

VAUDEVILLE IN SALEM.

Salem, Mass., Feb. 8.

The new theatre now being built here by Julius Cahn, of New York City, will take the place of the present Salem Theatre under the same management next season and the Salem will be a vaudeville house, booked by William Morris, of New York.

Building operations have been stopped on the new edifice owing to a strike of the bricklayers. The workmen called upon Mr. Cahn's local representative, who was supposed to be building the theatre, and informed him that they understood a New York theatrical manager was behind the venture; therefore they would demand New York bricklayers' prices for day labor or quit. They quit.

William Morris, in conjunction with Julius Cahn and Edward L. Bloom, has also entered into an agreement for the erection of a new vaudeville theatre to be erected in Haverhill, Mass., to be ready for opening next fall. All refuse to give out any details concerning the location of the house until certain minor complications have been fully done away with.

LOVELY COUNTRY, MEXICO.

Dewar, trainer of a cat and dog act, returned this week from Mexico, where he played with the Bell show. He is telling those carrying dogs to provide themselves for a Mexican tour with papiermache dog biscuits against the depredations of the canvas men and peons who are carried by tent shows in that part of the continent. He took an extra 800 pounds of biscuits with him and when he opened the bale discovered that he had been feeding half the railroad employes of Mexico.

Mr. Dewar tells another story about the Mexican appetite. He brought a bundle of scraps from his hotel to the station at Mexico City to feed the animals. They had been moved to an inner court of the building and in this effort to enter it he was arrested. Explanations were fruitless and the opera bouffe policeman dragged him to the calaboose, where, in the interval of awaiting arraignment as a suspicious person, the representative of the law consumed the scraps which were to have made the dogs' meal.

I. A. L.'S '06 STATEMENT.

According to the annual statement of the International Artists' Lodge of Germany, just published, the organization at the close of its fiscal year, September 30, '06, had a capital of \$33,750.

The organization expended about \$6,000 last year. The legal protection, including the salary of the solicitors and all costs of litigation, required an expenditure of \$1,900.

During the year \$6,000 had been loaned to members for travelling or other purposes, all repayable. \$350 of non-repayable donations were made to artists in need.

In thirty-seven cases where legal protection was granted to members, a few were compromised and two cases taken to higher courts. One case was lost altogether, a second case was lost in the lower court and appealed. The other case which was taken to appeal had been won, but was appealed by the manager.

The total membership of the I. A. L. on December 1 was 808, which includes, however, only the actual heads of acts.

SUMMER PARKS

Bolossy Kiralfy has arranged with the directors of the Jamestown Exposition for the presentation there in April of a new spectacular production to be called "Pocahontas." The Coliseum building on the fair grounds has been set aside for his production and work will be commenced at once to transform it into a mammoth theatre, modelled on the lines of the London Olympia. Some four hundred people will be employed in the spectacle.

At the meeting of the directors of the Streator, Ill., Trotting and Fair Association it was decided to retain membership in the old Illinois Valley Circuit with La Salle, Ottawa, Mendota and Aurora, and to hold the usual summer race meeting.

A large tract of land has been purchased by Milwaukee brewers at Racine, Wis., with a view to establishing a mammoth summer garden. Between \$20,000 and \$30,000 will be expended and launches will be run with excursions from Milwaukee.

The stretch of land along the Dupage River has been added to Electric Park, Aurora, Ill., and will be converted into "A Street of Venice," with spanned bridges of Venetian architecture. The park will be generally improved. Captain Hinman and his life-saving dogs will be there all summer, and arrangements are under way for the installation of new scenic railways, a zoo and many other amusements.

Chas. A. Floyd, manager Michigan State Fair, was in Chicago booking attractions for the fair, to be held at Detroit, from August 29 to September 6.

Thos. J. F. Brown, president of the Panama Canal Exposition of Tampa, Fla., was in Chicago during the week consulting with F. M. Barnes in regard to the attractions for the exposition to be held at Tampa in January, February and March, 1908.

Rumor has it that Paducah, Ky., will have a \$100,000 "White City," located at Wallace Park. This park has passed into the hands of the Easton Company (Stone & Webster), the purchasers of the traction lines in that city. Whether the traction company or a private corporation intends to make these improvements is not known.

Olcott Beach, near Buffalo, will be featured with a new Luna Park, the Charles Amusement Co., managers. All kinds of devices for the diversion of the patrons, from the "hot dog" to vaudeville. Buffalo parties are interested and work will soon be commenced. A business show will be held at Convention Hall, Buffalo, May 6-11.

Edward Stanley, formerly manager of Idora Park at Youngstown, O., has accepted the management of a new theatre under process of construction in Norfolk, Va. The traction company will manage Idora next summer.

M. Harris, manager of Harry Davis' Grand Opera House, Pittsburg, who last summer ran Olympic Park, McKeesport, Pa., as a private speculation, will not renew the venture the coming summer. The resort has been taken over by the Pittsburg & McKeesport street railway company and bookings will be supplied by Frank Melville.

The building and cost of first year's operation of West View Park, Allegheny, Pa., cost \$50,000 in excess of its paid-in capital. Bonds to that amount have just been issued and taken up by a local bank.

It is said Fairyland Park, near Paterson, N. J., will change its policy the coming season in the matter of running a bar. There has been no selling of drinks there since the opening, although there were bars at both of the nearby summer parks. It is supposed that the competition of the "wet" establishments has forced the management to the conviction that a dry park cannot be made as successful as one in which drinking is permitted.

Ground was broken this week for a new summer amusement place to be called Rensselaer Park, between Troy and Albany. The enterprise is being backed by the Diamond Novelty Company, of Syracuse.

The scheme not long ago suggested of moving Altro Park, Albany, from its present location to Lagoon Island, a distance of two or three miles, has been found to be impossible and has been abandoned.

At the meeting of the Ohio State Associations of Presidents and Secretaries of Fairs and Expositions resolutions were adopted censuring the president of the American Trotting Association for the discourteous and unfair treatment alleged to have been accorded to the representatives of the Ohio Fair Managers' Association at the meeting last December. A committee was appointed to prepare plans for a charter and rules for the organization of a Fair Protective Association, not including the racing feature represented by the American Trotting Association.

Charles T. K. Miller, until recently manager for Weber's Music Hall, and for the past fortnight press representative for Anna Held, has been secured for the publicity department for Luna Park, commencing a month hence. Mr. Miller will receive salary throughout the year.

Frank Melville signed contracts last week to book a new park at McKeesport, Pa., on the line of the McKeesport and McConnellsville trolley line. It will open at the commencement of the season.

The New Albany Lodge of Elks, New Albany, Ind., will give a carnival on February 7.

C. A. Davis, the piano player at the new Family Theatre in Williamsport, Pa., fell through a trap last Monday, breaking a leg. W. E. Whitman, of Murphy and Whitman, narrowly escaped the same thing recently.

CIRCUS NEWS.

John Ringling arrived in New York from Europe on Tuesday, accompanied by W. W. ("Doc") Freeman, and went immediately to Baraboo, to pay his respects to the remains of his mother, to whom he was devotedly attached. Freeman, who recently sold out his amusement enterprise in Chicago and went to Europe to recuperate, will probably be connected with the Ringling show the coming season. While abroad Ringling engaged two or three acts for the circus, among them the Mirza-Golens, an acrobatic troupe of Arabians who do stunts on the backs of camels. The troupe numbers eight or nine people and the act was duplicated by the Todd-Judge Family with the Barnum & Bailey show last season, the Americans, however, taking no credit for its origination.

The death of Mrs. August Ringling, mother of the Ringling Brothers, at Baraboo, Wis., last week, called forth nothing but words of sympathy for the boys. Mrs. Ringling had been a widow for a great many years and viewed with pride the rise to power and affluence of her sons, who did everything possible to make things comfortable for her in her declining years.

It is whispered around the tent show headquarters that the respective routes of the Buffalo Bill and Ringling Brothers shows have already been laid out to the satisfaction of both managements. In the early spring, according to the rumor, Buffalo Bill is to take the territory east of Boston and the Ringlings will show west of that point. At the end of thirty days the organizations will alternate, thus avoiding any conflict in the matter of billing against each other. This applies also to the Barnum & Bailey circus, which crosses the other two mentioned at only one point in the routing.

The Barnum & Bailey management is confronted with a problem which is giving them no little concern. Several alluring features have been presented to them, but of such magnitude that it is impossible to transport them when they go on tour. The New York papers, of course, give much space to the features and when the show visits other cities the local papers set up a howl that the performance has been cut. It is likely, therefore, that such novelties as have been selected will be capable of transportation.

The heads of department of the Barnum & Bailey enterprises have many things to mourn with the death of James A. Bailey, but none more tangible than the daily invitation to lunch. Promptly at twelve o'clock it was the daily habit of Mr. Bailey to invite all his staff to go to lunch. When the Barnum & Bailey offices were located at 112 West Forty-second street Burns' Restaurant was the usual midday place for refreshing the inner man. From 25 West Thirty-fourth street nothing less than the Waldorf-Astoria cafe was good enough for the crowd. And even when the show was playing the Garden here all hands adjourned for luncheon to the Victoria Hotel, always at the personal invitation of Mr. Bailey. This has all been changed. Some of the staff send out for sandwiches, others scurry around to

Child's, and still others do not have either the time or inclination to eat at noontime at all.

It was the late Bill Gardner, general manager for the Hagenbeck show, who started the trust cry against the Barnum & Bailey and Ringling interests. Gardner in a newspaper interview professed to believe that the Barnum & Bailey and Buffalo Bill shows on one hand and Ringling Brothers and Forepaugh-Sells on the other were banded together to drive out all the other tent organizations of any magnitude, leaving the entire country to be divided between them.

A well-known circus man in a position to speak authoritatively said: "Ten years ago when the Ringlings were playing the same territory with Buffalo Bill and preceded the Wild West in a town their business was poor and in every instance where they followed Colonel Cody they did a big business. The conclusion was finally arrived at that after having witnessed the Wild West the public were hungry for an old-fashioned circus entertainment." If this statement be true it must be known to both Barnum & Bailey and the Ringlings, and there would be no necessity for a protest on the part of the Ringlings at the proposed invasion of New England by the Buffalo Bill management. There's a "biscuit" hidden away somewhere.

For the past few seasons it has been the fashion for all acrobatic acts to work in full dress, that is swallowtail coats for the males and evening gowns for the females. A reaction has set in now against this method of dress and the tendency is to return to the free exhibition of shapely limbs. While handsome costuming will still prevail, there will be a considerably larger exhibition of physical development than in recent years.

A great many evil things have been said of circus folks, the more evil because they are true. The trust allegation may or may not be true. An absolute confirmation is almost impossible. But desperate diseases notoriously require remedies of the same character, and the best way to fight fire is with fire. To be more explicit, a trust is being formed to combat the quartet of tent shows alleged to be banded together. The new combination is to take in Pawnee Bill's Wild West, John Robinson's Show, the Wallace-Hagenbeck Circus and the Sells-Floto Show. It is proposed to bring these four big shows together for an offensive and defensive alliance. Curiously enough, the line-up consists of three circuses and a Wild West show, just as the other quartet. It will also be found that the new combine would show favorably any way one might seek a comparative inventory. They carry more cars and other paraphernalia, and when it comes to stacking bank rolls the Pawnee Bill-Wallace-Hagenbeck-Sells-Floto-Robinson people's combined capital would overtop by a considerable margin that of the Bailey-Ringling exchequer. Pawnee Bill (Major Gordon W. Lillie) is president of the biggest bank in Oklahoma and an extensive land owner; John Robinson is said to have

at his command as much money as the Bailey Estate; Ben Wallace is conceded to be very wealthy; John H. Havlin is a rich man, and Mr. Tannen, owner of the Sells-Floto Show, is proprietor of the Denver "News," which has earned for him an independent fortune. Such an avalanche of strength hurled against Barnum and Ringling, with the sympathetic assistance of the minor tent shows, might make an interesting battle.

Josie DeMott, the well-known somersault rider who was hurt during a performance of the Barnum & Bailey show last spring and who recently underwent an operation for appendicitis, is now practically recovered and it is officially announced that she will appear with "the big show" at its premiere.

Al. W. Martin, who has been for a number of years ticket-seller with the Wallace show, has been shifted by the directors of the new Wallace-Hagenbeck combination to their smaller enterprise, the VanAmburgh circus, where he will occupy a similar position. Martin enjoys the reputation of being the smoothest "pasteboard shover" in the business.

One of the recent engagements for the Barnum & Bailey circus is the Royal Troupe of menage horses, some twenty-two in number.

The great park that Carl Hagenbeck has been preparing at Stellingen, just outside Hamburg, comprising about one hundred acres, and which has been under improvement for several years, is now practically completed and will be formally opened in April, on which occasion His Imperial Majesty the Kaiser has signified his desire to attend in person.

Despite all reports to the contrary, Edward Arlington has no love for the present management of the Barnum & Bailey enterprises. It may be safely presumed that the feeling is reciprocated.

"The Carl Hagenbeck and The Great Wallace Shows Combined" is to be the billing of the newly amalgamated Hagenbeck and Wallace tent organizations.

There is a live probability that when the Karoly troupe of four equestrians reports at the Hippodrome on February 18 an effort will be made to prevent their working. Charles L. Sasse alleges that he imported the troupe under a contract which placed them under his exclusive management while they remained here. Mr. Sasse placed the act with the Hagenbeck show last season, and declares that Chas. M. Thompson, manager of that concern, disregarded his claim in re-engaging them for the coming season. No provision was made for the payment of commissions to Sasse, as he claims is due under his agreement. A contract with the Hagenbeck show for 1908 is also in the controversy.

The Clark Onions, the riding act which opened the Hippodrome in its first season, closes with the Pubillones Show in Cuba next week. They return to the United

States immediately to prepare for the coming season with the Ringling show. In the search for a riding act to replace the Clark Onions by Harry Allen it was discovered that pretty much all the circus horses and riders are tied up for the approaching tour of the big tent organizations.

The Tony Lowande Show, which was in Kingston, Jamaica, at the time of the earthquake, has at last been heard from. They remained on the ground only until they could look around for a suitable place to jump to. The first purpose was to go into Cuba, but an agent who had been in that territory reported that crops had been bad and the political situation rather confused. Accordingly the show moved over to Panama, where circus conditions are much better. It is now in the Central American republic and reported to be doing fairly well.

The Eight Cornallas, who are playing vaudeville at present, have been signed again for next summer for the Forepaugh-Sells show.

The Mirza-Golen Troupe of Persian acrobats, eight in number, a foreign act, has been booked for the Ringling shows for the coming season through H. B. Marinelli.

Jack Wolff returned from the Bell circus playing in Yucatan. He declares that at the opening in Merida, that country, the matinee alone played to \$5,700, and not the whole day as VARIETY had it. The night performance brought the total up to almost \$16,000. This was in the bull ring, over which a canvas top had been placed.

The Jordan show moved last week from Porto Rico to Port au Prince, British West Indies. The show has been very successful, the police in San Juan having stopped the sale of tickets. The head of the show, Frank Jordan, wrote to Harry Allen: "Doing good business and working hard. I'm stage manager, boss canvasman, chandelier man, boss carpenter and treasurer. Thank heaven we carry no animals, or I'd be working a currycomb besides."

Charles P. Lark, one of the advance agents of Sparks' circus, was caught between two cars on the Atlantic Coast Line tracks in Ybor City, Fla., Jan. 27 and crushed to death.

The Van Amburgh show, formerly owned by Jerry Mugivan, who is now one of the proprietors of the Wallace-Hagenbeck enterprise, is being fitted out for an early opening in the spring, having been allied with the Wallace-Hagenbeck corporation. The general directorate of the new corporation will send the Van Amburgh show through the small towns away from the big tent shows as far as possible.

Barnum & Bailey's annual spring engagement at the Madison Square Garden begins on March 21 and in order to make ready for the premiere will take possession of the huge auditorium a week prior to that date.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Henri De Vries (Reappearance), Hammerstein's.
Rex Fox, Hammerstein's.
The Gygauteens, Alhambra.
Matthews and Harris (New Act), Pastor's.
Violet Black (New Act), Orpheum.

New Acts.

Virginia Earl and Company (3).
"A Midnight Mistake" (Farical).
32 Mins.; Four (Interior).
Keeney's.

"A Midnight Mistake" in its second week is far superior to Miss Earl's previous vaudeville production. Will M. Cressy wrote the piece, but Miss Earl may thank herself for the success she is meeting with it. Her work is finished, clever and captivating; she herself looks charming, sings well and generally is such a busy little person on the stage that she rushes the sketch right into a hit, whether the audience wills or won't. The plot is the transformation of an indifferent husband into a jealous one through the love-making to a youth "from Worcester" who accidentally happens on the scene. The husband (A. L. Pellaton), while secreted behind a screen, joins his wife (Miss Earl) in the chorus of "I'm a Lonesome Maid." After they continue with the story as though his wife had not heard his voice. This jars on the details, and another bad spot is the side remarks by the husband. Charles E. Conway as Jack Raymond "from Worcester" who is distinctly out of the picture in his eccentric dress. The disparaging tone in which Miss Earl refers to Worcester while making love to the youth would be sufficient, and it would be more convincing did he look human, or at least presentable enough to have a sane woman use for a subterfuge. After the sketch proper the company resolves itself into a "quartet." This is unnecessary. The sketch is fully capable of standing by itself and the singing encore should not be given unless for the stage manager's convenience, as it might take place in "one" as well, and would make this high-priced full stage sketch unique as closing in that position. *Sime.*

Robert Hilliard and Company (6).
"The Man Who Won the Pool" (Dramatic).
20 Mins.; Two.
Hammerstein's.

Mr. Hilliard brings to an entirely new role all his capabilities as a recognized dramatic player. The role is somewhat new to him, identified as he has been so long with the graceful, dress-suited leading man. The playlet is largely without action until toward the end, but the story it tells grips the sympathies and holds the interest to a surprising degree considering its talkiness. Mortimer (Hilliard) is a newly arrived English servant of the better sort, engaged as head-porter of a fashionable club. It develops in a conversation with an official of the club that his wife is in the hospital and the porter asks for leave of absence for a few days. The curtain is lowered and raised on the same scene to indicate a lapse of four days. Whereupon it is explained that Mortimer's

wife had eloped with a rich man, who had won a mileage pool on the steamer coming over, thanks to Mortimer's lucky guess. The strong scene of the playlet comes when the rich man (Alfred Kappeler) is introduced as a new member of the club and the meeting of the two takes place. The situation is led up to excellently and when the climax arrives interest is tense. The effort of the Englishman, bred by life to service, to hold his natural passion in check is admirably depicted by Mr. Hilliard. Mr. Hilliard has done an excellent bit of character creation. His latest offering is a distinct credit to him and to Arthur Cosslett, its co-author.

Carlin and Otto.
"The Mosquito Trust" (Conversation).
17 Mins.; One.
Gotham, Brooklyn.

With the exception of a few lines at the opening and a parody toward the close the German conversation act of Carlin and Otto, as given at the Gotham this week, is new. It relates mostly to a proposed trust or "corner" on the mosquito output, written by Aaron Hoffman. A corporation is to be formed and explanations are given as to the profitable side of the enterprise. The gist of the story is that a "mosquito farm" will be located in Jersey and 20,000,000 of the insects gathered together, governed by a "boss" mosquito who will train his fellows in their duties. A house-to-house canvass is to be made and for the sum of \$500 families are to be guaranteed protection against mosquitoes. In the event of a refusal trained mosquitoes will be sent to the particular house with instructions to bite everyone in sight until the money man of the family capitulates. A new parody on "Marieuccia" is sung, and the act as a whole made a great big hit with the audience. *Sime.*

Beatrice McKenzie, Walter Shannon and Company (1).
"A Shine Flirtation."
24 Mins.; Two (Special Set).
Gotham, Brooklyn.

"A Shine Flirtation," written originally by Wilbur D. Nesbit and revised by Harry Williams, is laid in the shoe shining parlor of the Auditorium Annex in Chicago. The special set carried shows a bootblack stand with curtained partitions for women customers. Mrs. R. Lively (Miss McKenzie) dropping in for a polish is interviewed by her husband (Walter Shannon), who has not been home for several days, having mistaken the bootblack resort for a barroom. His object in attempting to arrange a "date" with his wife, who is unknown to him, is on the theory that the possessor of the small feet in sight must be worth while. His wife disclosing herself is the denouement and cue for the final song, sung by Mr. Shannon in splendid voice, as he did the same number, almost at his entrance. A well-arranged and appropriate medley is sung by both principals as part of the story, and this constitutes the musical portion, which is neatly introduced. Miss McKenzie is a soprano, with a rather thin volume, although the Gotham was so cold on Wednesday evening, owing to the steam

having been turned off, that she could have been acquitted of a continuous tremolo. The dialogue is fairly bright, but the setting and the singing are the points which will recommend it to the favor of vaudeville. An additional selection would not be amiss, and the talk might be abbreviated or quickened in spots. The finish into the final number is too abrupt, and a humorous trick device involving a pair of "dummy" legs was lessened in effect through the curtain hiding Miss McKenzie, not quite touching the floor of the booth. "A Shine Flirtation" in no way resembles "Tony," the new sketch of Genaro and Bailey's. Both are laid in a shoe blacking establishment, but from that point on are dissimilar. *Sime.*

Oriska Worden and Company (4).
"Burning to Sing" (Operatic).
20 Mins.; Four (Special Set).

Due to the smallness of the stage at Keeney's, where "Burning to Sing" is being presented for the first time with the present cast, this week, the full stage equipment, including electrical effect, could not be shown. This mitigated against the value of the act, which is humorous in idea and melodious in the telling. It was produced in one of the Proctor houses some time ago, for a week or so, and there is a duplicate act playing successfully in England. R. H. Burnside wrote the lyrics, Gustave Kerker the music, and Frank Mandeville personally conducted the orchestra. The story is told in words and music. Although a hotel is reported on fire, the grand opera singers occupying a suite decline to leave even while the walls are falling in. Miss Worden is the weakest of the quintet composing the cast. Her enunciation for one thing is so indistinct as to cloud the story at the opening, and her voice does not seem strong or full at any time. Sol Solomon as the bellboy contributed comedy of the likable sort, and Harry Lane held up the vocal efforts of the party, ably assisted by Percy Smith when the latter was on the stage. On a properly sized stage, with everything in order, the scenic results will probably be improved; they need to be from the Keeney showing, but Miss Worden must help herself and sketch if it is to be the hit it should. The Brooklyn audience liked it very much, taking to the singing readily. *Sime.*

Barnold's Animals.
"The Wife's Revenge" (Comedy Pantomime by Dogs and Monkeys).
9 Mins.; Full Stage (Special Set).
Keeney's.

In less than the one year which Barnold has been East he rises through his present act to be the peer of all trainers of small animals. For comedy by animals there has been no act shown in this country which may rank with "The Wife's Revenge," Barnold's new offering at Keeney's this week. Dogs and monkeys are employed, and both display intelligence seeming almost human. Mr. Barnold has progressed as far as possible in this direction. A bit toward the closing where one of the dog simulates a "drunk," not for an instant but for a continued period, is unquestionably the es-

sence of training. The monkeys are on the stage without leading strings and the entire act is given without a person in view. If the trainer can have the "drunk" return to the saloon once after leaving it he will cause the act to be much funnier, although it is not required. In evening dress Mr. Barnold acknowledged the storm of applause. There is no better closing act than Barnold's Animals. *Sime.*

Rawson and Clare.
"Just Kids" (Comedy).
"Bon Tons," Murray Hill.

Guy Rawson and Frances Clare must have called their olio act in the "Bon Tons" "Just Kids" because nothing else could be thought of. The sketch itself is indescribable. Two children are seated upon a bench; they talk, ask questions and tell jokes. The girl tells the boy his father is a drunkard, which he admits, but denies that she knows of her own personal knowledge, when the girl informs him she saw his father pass a saloon. This tops off a few moments of pathos with a laugh and for a finale "Sweethearts," an ideal "kid" song, is repeated. Mr. Rawson and Miss Clare look the children to the life, and Miss Clare makes an exceptionally pretty girl, a trifle too old in appearance through the dress worn. Although too quiet an offering for burlesque, as olio acts generally run, "Just Kids" made a distinct hit. The naturalness of the players and the infantile atmosphere surrounding them make an appeal to the heart-strings. The act has been well put together. With a suitable offering Rawson and Clare would fill a very large vacancy in the "kid" department which exists at present in the other variety branch. *Sime.*

"The Girl With the Red Mask."
Dancing.
7 Mins.; Full Stage (Special Set).
"Bon Tons," Murray Hill.

"The Girl with the Red Mask" is the recently purchased act formerly known as "Le Domino Rouge," but without Mlle. Dazie. In her place has been installed Nellie Emerson, who is backed up by "The Six Darlings," a sextet of English girls who have been prettily costumed and work well with their leader. Miss Emerson makes no profession to "greatness" as a toe dancer, but in the capacity of a substitute is entitled to all credit. Graceful, light of foot and spirited, she follows the dance given by Dazie, and for the audiences who have not seen the original fully pleases. When it is taken into consideration that Miss Emerson is in the chorus of the opening piece previous to her olio appearance, dancing during all the numbers, her performance in the red mask is all the more praiseworthy. At least Weber & Rush might have the consideration for the audience, if not for Miss Emerson, of allowing her to appear first in the olio. She would be fresh for the dance in this way. The act has been well staged and is a first-rate and big number in the show. *Sime.*

Perkins, Lappin and Company (1).
"Friendship" (Dramatic).
20 Mins.; Full Stage (C. D. F.).
Family, East 125th St.

"Friendship" is a sketch with several convincing situations in which there is

opportunity for strong dramatic work. The principals do nicely up to the duel. Here they fall a bit short of the possibilities of the situation and time spent upon the working up of this point would be well invested. The playlet, which tells of the severing of a long friendship between the two men through a woman, moves with a well-arranged succession of events. Interest is excellently sustained from the opening to the climax. The principals have fallen victims to the managerial demand for a "happy ending." All logic and dramatic rules would seem to demand that the duel should end in the death of one of the men instead of a reconciliation. Both men play with skill notwithstanding their apparent youth and Seba S. Smith as the servant does very well.

Irene Franklin.
Singing Act.
14 Mins.; One.
Alhambra.

Miss Franklin's clever impersonations have given place to a series of character songs, rendered in a delightful style that is Miss Franklin's own, a style that is smooth and quiet but which rather baffles accurate description. Miss Franklin sings three songs, and Tuesday night was called upon to give an encore. She wears a pretty, simple frock of light material and color and makes a decidedly attractive stage presence.

Rush.

O. T. Fiske and Nellie McDonough.
"The Ladies' Interfering Society" (Comedy).
18 Mins.; Full Stage (Special Set).
Pastor's.

A revision of the old offering. The comedy is full of surprises. From time to time it appeared that Fiske was about to spring a dramatic situation with much pathos and tall language, but just in time he turned it off with a neat line into good humor. The theme and treatment are fresh and novel and the sketch furnishes excellent entertainment.

Rush.

"The Red Owl."
20 Mins.; Full Stage (Interior).
Harlem Opera House.

William Gillette has seized upon a collection of familiar melodramatic tricks, toned them down to the appreciation of a polite audience and woven out of this material a story that moves with a fair degree of swiftness to a good climax. The plot holds together excellently, showing the always skillful workmanship of the author of "Secret Service." Beryl Hope plays with intelligence, while Stokes Sullivan and Lawrence Grattan somehow seem to miss the full possibilities of their parts. Edward C. Gillispie as the policeman has a splendid situation, as measured by the Theodore Kramer standard, all to himself and does very nicely with it. There is a red owl among the props of the setting and some casual dialogue concerns itself with the bird, but it has no part in the piece except in "developing atmosphere" at the beginning. Why it should be played up in the title of the sketch is a matter between Mr. Gillette and his conscience. The play, however, is built out of a swiftly moving story, calculated to catch and hold popular interest, and will probably keep busy.

Rush.

Goldie Mohr-Wood.

Songs.
10 Mins.; One.
Hammerstein's.

There seems to be little doubt that Miss Wood is a drawing card at this house. Further than that there is nothing. Lacking in both voice and appearance she sings three songs, seemingly unconscious of the audience. Even the much-heralded wardrobe did not materialize. Two changes are made, the first by removing a lace coat, and the second by putting on an automobile coat. The audience accepted Miss Mohr-Wood in silence.

Laurie Ordway.
Character Songs.
14 Mins.; One.
Keeney's.

A good judge of vaudeville and one who remembered Laurie Ordway as one of the Ordway Sisters said at Keeney's last Tuesday evening that Miss Ordway was a revelation to him in her present act. She was undoubtedly a delight to the audience. Following Virginia Earl's laughing success Miss Ordway scored a solid substantial hit. She is doing real character work, and although singing Vesta Tilley's song "The Next Horse I Ride On," also attempting an imitation of Vesta Victoria in "It Ain't All Honey," Miss Ordway has such an overplus of individuality that no thought was given as to the possible originals. To close she sings "I Want to Be a Star Upon Broadway" in a pretty white dress. To tell Miss Ordway that she is making a mistake singing this song would be to have the answer returned that it "made a big hit," which is quite true, but it is not in keeping with her previous character work, surely too excellent to depart from, even for a "hit." Miss Ordway should go in for character songs only. She can succeed and should give her own conceptions. More money and time will be her reward. She is worth both already.

Sime.

The Bounding Gordons (3).
Acrobatics.
11 Mins.; Full Stage.
Colonial.

Dressed as gondoliers, with a gondola shielding from view a bounding net, the Bounding Gordons, a new act heretofore, are doing enough acrobatics in eleven minutes to suffice for two acts of its kind. The Gordons work with remarkable speed, and after finishing a rapid and excellent round of ground work go to the net, with the youngest boy doing the flying. He does a double straight out to the shoulders of the understander, a distance of about eight feet, and also a "twister" to a two-high. In his twisters he excels the youth of the Florence Troupe, for he works with more speed and sureness. Some of the ground work might be dropped, especially the flip-flaps. These could be utilized to take up the time of the breathing spells, the old-fashioned method of standing motionless for a moment at three different points in the early part of the act being in use. For good work and spectacular effect it will be difficult to find a better act than that of the Bounding Gordons. It is so good that the women applaud.

Sime.

The Five Musical Nosses.

"A Venetian Serenade" (Musical).
17 Mins.; Full Stage (Special Set) 13;
Close in One, 4.
Gotham, Brooklyn.

Returning to vaudeville, the Five Nosses appear in the same Venetian setting, somewhat elaborated, and newly costumed. The act is as pretty as ever, the music as tuneful, particularly the strings, and judging by the reception of a small but enthusiastic audience their permanent return would be welcomed most heartily. It is seldom a musical act is seen with the care and attention to both the appearance and music as displayed by the Nosses. It gives to the stage they are on more the atmosphere of the concert room, without taking one whit away from their vaudeville value.

Sime.

Tillie Santoy.
Male Impersonator.
12 Mins.; One.
Pastor's.

Following closely upon the style of Vesta Tilley, Miss Santoy, billed as "England's Male Impersonator," sings three songs with only two costume changes. The first involves a character almost identical with Miss Tilley's curly headed schoolboy. The number is a neat one, dressed with taste and gracefully handled. The second and third songs carry the costuming of an English "swell," with the dressing of a minstrel troupe—satin waistcoat, light-colored frock coat and trousers and silk hat. The same wig is worn. Neither of the later songs is of consequence. The house liked the English woman and she should have little difficulty in getting engagements of minor importance.

Rush.

The Harlem Brothers.
Comedy Acrobats.
16 Mins.; Full Stage.
Pastor's.

This pair show several new comedy stunts, but, alas and alack, employ that wornout bit of business involving a bet on the changing color of a light, made famous somewhere in the Middle Ages by Weber and Fields and later employed widely by burlesque companies all over the country. The tramp comedy man has a good undressing trick and the acrobatics of the straight man are smoothly executed, being for the most part twisting somersaults. His present style of dress is not graceful. He should discard the loose knickerbockers coming below the knee for something of neater lines. The act should be entirely in pantomime, even the little talk now in use being eliminated.

Rush.

Pathe Film.
"Attempted Suicide" (Humorous).
7 Mins.
Keeney's.

"Attempted Suicide" is a travesty on the "red tape" of the French police service; at least the characters seem French and the uniforms worn are of that nation. A young man disappointed in love wanders to the woods, where he hangs himself to the limb of a tree. A boy discovering him, runs in alarm to tell the gardener, who is conveniently at hand; the gardener views the death struggles, but, although having a scythe in his hand, dares not cut the rope without the presence

of an officer and hurries after one. A mounted policeman is secured, who rides up, looks at the hanging person and returns to the station house to report, without attempting to relieve the young man from his sure death position. The policeman with his sergeant returns once more, watches the last feeble struggles and, ignoring the fate about to arrive, ride off to inform the young fellow's father. That personage, while alarmed, declines to hasten until his necktie and scarf have been properly adjusted, when all run to the woods, and the presumed suicide (by this time) is laid upon the ground. Upon his sweetheart arriving he embraces her madly, having been playing "possum," which may be detected by the audience through seeing a hook attached to the end of the rope in his coat. This relieves what would be otherwise a gruesome sight, and for real pure fun, with the burlesque on the idiotic police system always to the fore, "Attempted Suicide" will be difficult to beat.

Sime.

Selig Polyscope Film.
"The Tramp Dog."
8 Mins.
Colonial.

"The Tramp Dog" has a pathetic side and this holds the audience. For children especially it may be readily recommended. The scene shifts frequently, and the story told is plainly and easily followed. A little girl rescuing a stray dog on the streets takes it home, and prevails upon her parents to allow the animal to remain. Lost through following an organ grinder, the dog follows the scent, locates her in a lumber yard, and leads his little companion to her home, foiling a kidnapper on the way. The meeting of the child and the dog at the lumber pile has been abruptly cut off. If there are any pictures showing the happiness of the child upon seeing her four-legged friend they should be reinserted.

Sime.

OUT OF TOWN.

Dockendorf Troupe.
Dancers.
12 Mins.; Full Stage (Woodland).
Orpheum, New Orleans.

Five American chorus girls, evidently recruited from some burlesque organization, attired in soiled Russian costumes, gain distinction through being the worst troupe of its kind that has played the local house.

O. M. Samuel.

Rentz and Panzee.
Acrobatics.
18 Mins.; Full Stage.
Atchison Theatre, Atchison, Kan.

This pair of Germans have something funny and entertaining in the comedy acrobatic line to offer. All of their points are worked up in good comedy style and the finish is sensational. The ground and two-high handstand work is clean cut, clever and full of ginger. It more than pleased.

Dick Bosonko.

It is said Emma Janvier will not attempt to play vaudeville for any extended time. Report has it that she has already signed contracts to appear with the Shubert production of "The Orchid," which is due to go on at the Herald Square soon with Lddie Foy in the principal role.

BERLIN NOTES.

By "LOOKOUT."

Berlin, Jan. 28.

Messrs. John Ringling and Director Freeman stopped a few days in Berlin recently. It was doubtless more than a compliment when the gentlemen said that the furnishings and decorations of the European theatres are quite original and well to the purpose.

Great excitement prevails on this side of the Atlantic on account of the strike in England.

Although the International Artists' Lodge is not yet affiliated with the V. A. F. it is doing all in its power to assist the English society in its battle, and though it cannot force its members to share in the strike and thus place a restriction on them in acting according to their own free will, it urges its members not to accept contracts with the boycotted managers until the troubles are settled. At the last meeting of the lodge it was decided to give financial help to the V. A. F. in case the music hall war lasts longer than expected and the means of the Federation become exhausted. Well-to-do Continental artists have also promised assistance, thus doing their share to prevent the struggle for artists' rights from ending in a disaster through lack of financial support. It seems wise tactics on part of the Federation in having secured the help of the musicians and stage employees' union. The latter is quite young, having only been formed some short time ago.

A late edict of the Minister of the Interior in Russia, which keeps variety managers there under sharp control, forbids the managers forcing female performers to entertain guests in the restaurant after the performance, will probably raise the grade of variety shows in Russia to a higher level. Another decree lately issued compels the dissolution of the so-called "choirs" or "choruses" at the latest by April 1, and the police authorities have been instructed to grant no permission for forming new ones. The "choir" is an absolutely Russian institution. A director or directress engages a number of young girls to sing and dance. Their foremost duty, however, is to animate the wealthy guests of the theatre to the consummation of drinks and to sup with them in the so-called "cabinets." The wealthy male population of Russia spends enormous sums for this kind of entertainment and there are many theatres where the manager takes in enough in the restaurant alone to pay the real artists who work on his stage. It lies in the peculiarity of Russian variety business as it has been carried on so far that female artists are not respected in the least, no matter whether their performances are highly artistic or

Burt Atwood and Mr. Blakesley, formerly electrician and orchestra leader respectively at the Novelty Theatre, Fresno, Cal., have opened the La Petite Theatre in the same place, giving a "five-cent" show at present, but will gradually develop it into a "Family" house. The Novelty has once again closed down. It did not flourish, although the only vaudeville place of amusement in the town.

not. Under the new system the broader public, families, etc., will be able to frequent the theatres and Russia with its vast riches will constitute a field where big acts, whether consisting of men or women, will be able to work without danger to their reputation. This moral and in the near future no doubt material success will be crowned by the fact that the I. A. L. is to be registered in Russia as an incorporated society. The results attained are to a great extent due to the efforts of Mr. von Bergholz, a friend of artists and a gentleman closely connected with "Das Programm" and the vice president of the lodge.

Several artists have had very disagreeable mishaps lately and they can only blame themselves and their carelessness if they have suffered any losses through them. When foreign artists accept contracts for the Continent they must give special notice to the clause regarding the announcement of their arrival at the theatre for which they are booked, as the date on which this announcement must be made differs at almost every hall. Some theatres demand this announcement fourteen days beforehand, others twenty and still others thirty days. If it arrives only one day too late the contract becomes invalid, although it may be perfectly sound in all its other parts. Not long ago the manager of a large Continental hall reduced an artist's engagement, which was to run a whole month, to fourteen days because he had received the announcement a day or so late. If the artist had not accepted this proposition the manager would have cancelled the contract entirely, although the artist had come all the way from America to play the date.

Another point that needs notice is this: When an artist, who is but little acquainted with Europe, and is working on the Continent, receives an offer of another engagement, he should, before accepting the offer, take a look at the timetable to see whether the time intervening between the end of his old engagement and the commencement of the new is sufficient to ensure his prompt arrival at his next destination. This is especially important for Americans and English, for engagements do not run from one week to another on the Continent, but from the 1st to the 15th, from the 16th to the end of the month, or from the 1st to the end of the month. It might easily happen that an artist who has a late number on the bill is not able to catch the train by which he might have arrived at his next engagement in time. Therefore, when you don't know much about the geography or train connections of a country, be sure to consult the timetable before signing a contract.

Lasky & Rolfe's "Black Hussars" have been booked for one year over the Moss-Stoll tour in England, opening at Liverpool on Monday. The act has just completed twelve weeks at Glasgow. On July 15 an eight weeks engagement at the London Hippodrome will commence. Another act of the same firm, "The Stunning Grenadiers," imported by Jesse Lasky, will make its first American appearance February 25 at the Fifth Avenue.

BON TONS.

The second of the Weber & Rush shows, the "Bon Tons," is at the Murray Hill Theatre this week, following the other, "Dainty Duchess." Even with the expensiveness of the "Duchess," both in the dressing and olio, the "Bon Tons" excel in every way excepting those two particulars.

The comedy of the show this week is better, the pieces more logical, the comedians more entitled to that designation, the chorus harder workers, and the woman principals led by Frances Clare more lively.

When the "Bon Tons" played Philadelphia at the opening of the season it did not seem possible that the transformation which has occurred could be performed. The show, while not freely "clean," is inoffensive. The suggestiveness is taken care of rather humorously than otherwise by Guy Rawson, the leading comedian, who staged and wrote the books of both pieces. Michael Zelenko composed the music for the original numbers, which are well arranged and tuneful.

There is no company seen this season that worked as well and with the amount of vim and dash displayed by the "Bon Tons" last Monday night. "A Pousse Cafe," which started the proceedings, contains some rather mildewed comedy, but the reverse is true of "The Girls From Mars," the concluding piece. In this there is a story, faithfully followed to a conclusion, with the comedy taken care of for the major part by Mr. Rawson and Joe Opp. Both contribute bits which draw laughter and work well together. Ben Pierce also capably handles a character part, but Joe Browning spoils his performance by an inclination to smile, a defect noticeable in his "Jim Jeffries" in the first part. Harry Bentley has a minor role in the burlesque, playing a Hebrew in a stereotyped manner at the opening, carrying the same character into the olio where he and Browning appear in an act resembling that of Hoey and Lee. There is no soubrette in burlesque who equals Frances Clare for stage presence, magnetism, nimbleness with her feet and beauty of wardrobe, but she has had too much saddled upon her. With more experience and able coaching burlesque can not hold Miss Clare. She has a future, but it must be paved for her. At present she is fulfilling the promise of last season when in a small part with another company.

Fourteen girls, some good looking, are in the chorus and they wear pink until the stage may be likened to a sea of circus lemonade. Two or three are lively dancers, including Nellie Emerson, who is "The Girl in the Red Mask," and Rawson and Clare have an olio offering both under New Acts.

Pierce and Opp in a "Dutch" act have parodies which follow those of Browning and Bentley. Mr. Opp is not a German comedian, his work in the burlesque in a legitimate character role shows that as much as anything else, and Mr. Pierce sings in a "double voice," something unnecessary.

Lillian Franklin and Adelaide Leeds have comparatively small parts, wearing rights well falling chiefly to their lot, although Miss Leeds sings "The Jewel of Asia" pleasingly, without the appreciation of the audience, which seems to prefer "Waltz Me Around, Willie," a number that should be thrown out. Miss Clare earns many recalls with "I'll Do Anything in the World for you." Sime,

BANQUET TO ADJUST DISPUTES.

Tom Miner's "Americans" have a new burlesque idea. They have organized an association of the members of the company, the by-laws of which are designed to bring about the settlement of all internal disputes and disagreements.

Every Thursday night the members' dues are assembled by the manager of the organization and all hands enjoy a small dinner. On this weekly occasion day work itself out into an organization all disputes occurring in the company since the last meeting are gone into in the general meeting and settled amicably.

FILM NOTES.

Just now there is what Wall street calls a "bull market" on illustrated song slides and new moving picture films, due to the continued stretch of dull weather which makes the development of the plates impossible. Deliveries which were promised for February 1 will in a great majority of cases be delayed ten days or more. In some cases the artificial lights have been employed to finish pictures for which there was a pressing demand, but in nearly all the concerns turning out slide and film work deliveries are far behind. A few days of good weather will, it is promised, give the manufacturers an opportunity to catch up with their orders.

A Brooklyn man is said to be engaged in an effort to float a scheme for organizing the "Nickelodeons" and other moving picture shows in Greater New York into a corporation. Numerous film and machine manufacturers and renters have been invited to come in on the proposition. Several are inclined to think rather well of the idea, but nothing definite has yet been done about it.

Within the last week or two a regular booking office has been established in the Miles Brothers' establishment on East Fourteenth street. Just now Manager Moore is engaged in booking the twenty-round O'Brien-Burns fight film. This series begins with the arrival of the training party at quarters, shows the boys in their preliminary work, the crowd at the ringside and finally the fight. It can run two hours and a half. The show has been extensively booked in the houses controlled by Stair & Havlin, Julius Cahn and in several of the Klaw & Erlanger theatres, filling in open time.

The exhibition of the O'Brien-Burns fight pictures netted \$6,000 for the Miles Brothers last week in Brooks' Casino, Chicago. The pictures were scheduled to play there three weeks, but this showing influenced the managers to extend it another. Ten companies are on tour with this series, and another is organizing.

Pictures of the Gans-Herman fight are not being used extensively in the East, but are said to be doing very well in the West, particularly in Nevada (where the "mill" took place) and in the neighboring States.

Charles Dressler is putting out a newly patented device for automatically shutting off the light at the end of the reel. It may be attached to any machine, and works on the same principle as the governor of a steam engine. The shutter lifts immediately the crank is turned and drops as soon as the machine is motionless.

The Solig Polycope Co. announces two new feature films, "Foxy Hoboes" and "When We Were Boys," both in the comedy line and said to fully sustain the enviable reputation this firm has established for clean, bright and popular subjects.

"WHEN WE WERE BOYS" is original in conception and cleverly carried out. Two old fellows sitting over a post-prandial cigar recall the adventures of their youth and reveal over the "good times" of long ago. The scene then shifts, showing many forgotten escapades and adventures of their early days, making up a picture brimful of real contagious laughter. 415 feet; 8 mins.

"FOXY HOBOS." As its name implies, this is a tramp story full of the peculiar humor of a "weary Willie." This particular tramp is of an amorous disposition, and the story turns upon his attempt to "mash" a lovely damsel in the Park. Of course he is "turned down" and the stalwart lover of the girl makes lots of trouble for him. He finally escapes with the help of the other hobo. 200 feet; 5 mins.

Judge Marcum in the Kings County Supreme Court has granted an application for an injunction asked against the police by the Globe Amusement Co., which operates moving picture shows. The Corporation Counsel of Brooklyn, who appeared against the application, said that several ministers had alleged that the pictures were immoral and the places showing them should be closed. The attorney for the company stated the law did not prohibit harmless exhibition of this nature and the Court agreed with that view. The judge in granting the motion said: "I see no violation of the law." The minister referred to is believed to be the same clergyman who has instituted actions against several theatrical managers in Brooklyn. He seems to be a fanatic. One vaudeville manager lately stated that this minister informed him the reason he would keep up the agitation is that on Sundays no one came to evening services in his church and they must be in the theatres.

A fire occurred at a "five-cent" theatre on the Bowery last Sunday, caused by the blowing up of the moving picture machine.

Shows of the Week - - - By Rush

HARLEM OPERA HOUSE.

In the neck and neck race for Harlem patronage with the Alhambra 'round the corner the uptown Keith establishment is dealing out pretty expensive vaudeville entertainment. George Fuller Golden, William Gillette's "The Red Owl" (New Acts) and Truly Shattuck present an impressive company of headliners and are backed up by a bill of extraordinary weight.

Golden has lost none of his old brilliancy or skill. His monologue is a snapping live wire of sparkling wit, bristling with keen points. He opens with a quantity of clever comment on the "trial marriage" discussion and goes forward with change after change of subject through one of the best monologues that New York vaudeville has heard this many a day.

Truly Shattuck holds to the same song catalogue she used last week at the Twenty-third street theatre. Also she wears the same black gown. The Harlem audience liked her offering and gave the prima donna solid applause. Fred and Pauley opened with capital acrobatic and hand-to-hand balancing work. The style of this pair might serve as a model for acts in the same line of work. The men go to their work with understanding and show a training that has permitted no untidiness in action or dressing. The hand-to-hand feats are splendidly done and throughout they give an acrobatic act notable for smoothness and skill.

The Guyer and Crispi combination is a happy one. The old act has undergone immaterial changes, but none of its good points has been lost. Ida Crispi uses her eccentric dance near the finish and the acrobatic clowning and pantomime of Charles Guyer at the close gives the pair an excellent curtain.

Franz Ebert and company have a real novelty in "Dan Cupid." The feminine portion of the audience was immediately in love with the midget and he held a satisfied audience through fifteen minutes or so of delightful comedy. The opening talk is a bit long, but following the entrance of the Lilliputian the sketch goes to a first-rate finish. The time for Ebert's change of costume is agreeably filled by Maude Emery, a plump little person who knows more than a little about graceful toe dancing.

The Crane Brothers keep their talk so very much up to date that they might call their act "The Last Evening Edition." Much of it had to do with the Thaw trial, and Tuesday night even the name of the leading counsel for the defence was mentioned. The sure-fire humor of the dialogue and the dance makes a good finish. There are few better loose dancers to be seen than the taller of the brothers.

John and Louis Boller in trick cycle work made a good closing number. They open with ground riding, go to balancing on the tight wire and close with several good tricks involving somersaults. Frequent change in style keeps the act moving to a high degree of interest and the feature trick leaves an excellent impression.

The Seven Prezoffs, Russian dancers, have been booked to play over here. They have a wrestling tournament to offer.

HIGH SCHOOL GIRLS.

Hastily made up upon the change of ownership of the "Baltimore Beauties," T. W. Dinkins' new show at the Dewey this week is a distinct credit to that manager. Tony Kennedy and Ted Evans, who divide leading comedy labors, work well in double harness with new ideas of burlesque comedy business and excellent working methods.

Hilda Carle and her "Red Raven Cadets" form the nucleus of the show. The girls number only twelve, but they are an unusually attractive looking dozen, apparently the same who have been with the act in vaudeville, and work with more than the usual degree of snap and dash. Their dressing is pretty, but the wardrobe is not quite as lavish as that displayed by the other Dinkins companies.

In the opening piece Kennedy, Evans, M. O. Howard and Miss Carle had several good bits, one involving a card game being good for unlimited laughs, notwithstanding the familiar subject. Howard did well here. A pretty new design for an Indian costume was shown in the song "Iola," in which the voices of Alice Willard and Madge Hughes were heard to good advantage in harmony.

The Brennans are using a quantity of old material and work with a conspicuous lack of certainty. Monday night they became confused in feeding each other, started to tell one joke, got lost in the tangle and had to go back later to the story they had half completed.

Van Cleve, Wentworth and "Pete" did fairly, although the clown takes his falls awkwardly and the German comedian swamps his funniments in a sea of time-filling talk.

Alice Willard, of Willard and Hughes, is not constructed upon lines that suggest coyness, nor does a bespangled atrocity of yellow add to the attractiveness of her stage appearance. She has an agreeable voice notwithstanding a touch of affectation and between the pair some fairly bright talk was put over. Madge Hughes was the tough girl.

There are quantities of first rate burlesque comedy in Kennedy, Evans and Kennedy's laughable sketch "In Wall Street." There is a good deal of knockabout, but it gets away from the inflated bladder sort and is genuinely funny.

Miss Carle and her girls made a splendid spectacular feature. No better drilling has been seen than the intricate manoeuvres of the twelve and Miss Carle's graceful figure adds a great deal to the stage picture. Her voice is of a quality that one seldom hears in burlesque. Gun shots, red fire, confusion and the American flag work up a good climax to the act.

Howard and Lewis completed the olio.

The pretty number "Lady Bird" is given by O. M. Howard, who has a good baritone which might be employed for ballad singing, and Kennedy and Evans bring their ventriloquial specialty with them into the new company. They do not work it nearly as well as formerly, being prone to roughen it up and get their laughs from knockabout. "It was much better when the 'dummies' remained seated until near the end of the bit and were then piled up in the corner.

PASTOR'S.

A bill of something above the Pastor average, the early numbers being of uniform merit greatly above the importance of their positions. Eddie Girard and Jessie Gardiner with "Dooley and the Diamond," which was billed as the headliner, retired from the show and were replaced Tuesday by the Kents, colored, dancing and singing comedians.

Tillie Santoy, the Harlem Brothers and O. T. Fiske and Nellie McDonough are under New Acts.

Henry Clive does feats of magic cleverly, but what makes his act entertaining is the running fire of comment that goes with the performance of vanishing cards, blocks, etc. Clive had the house laughing from his opening, and at one time worked the gallery up to a pitch of real excitement through the medium of a mechanical trick that looked transparent but turned out not to be. Clive's manipulation and palming off cards is exceedingly deft and his stage bearing easy and assured. Mai Sturgess Walker, his assistant, is a pretty young person and attractively attired as a boy in black velvet knickerbockers was responsible for the wondering attention of some of the men in the audience.

Billy Gaston and Ethel Green came in for several curtain calls. Miss Green has an agreeable personality and looks well in both her costumes, the former being designed to set off the voluptuous curves of her figure. She did nicely with a bit of "bashful girl" business, and her songs, two in number, were enthusiastically received. Gaston still affects the thick makeup, but his dances were clever.

The Tossing Austins did well with the comedy juggling and dancing, and Shorty and Lillian De Witt got their usual percentage of laughs through the knockabout of the midget.

Jack Ross has an eccentric dance in the early part of the dancing and singing skit that was worth while. He uses a series of good comedy tricks as an incidental to the dance and throughout works a succession of unexpected bits of clowning that are good for laughs. The audience liked the number immensely.

A dance won the good graces of the house for Barney and Dolly Flynn also. Flynn makes a good Irish comedian, and his stiff-legged reel was a genuinely funny performance.

The act of the Siddon Brothers dates back to somewhere about 1898, both in its handling and material, and might be described as belonging to the blue-whiskered and inflated-bladder school of vaudeville art. The straight man works straight—Oh, very straight, with an ultra polite manner of speech and deportment—but he wears an excellent suit of comedy clothes, built in the fashion much in vogue six or seven years ago. A celluloid collar of mirror-like polish goes with this. Aside from his grotesque makeup the comedy end has flashes of near-wit, and with better material might make an act of this sort go through.

Diette and Morin, comedy acrobats, opened the show and Nagle and Adams did nicely in the No. 2 position.

Ida Lawrence, one of the sisters of that name, is working alone this week at Lowell, Mass.

COMPLAIN AGAINST WINTER-GARTEN.

The Jackson Family of bicyclists are home after a tour abroad of eight months.

The trip on the Continent cost the act \$3,000, about equally divided between personal fares and cost of transporting the baggage. Seventeen hundred pounds were carried.

The engagement played by the troupe at the Wintergarten, Berlin, proved most exasperating, according to one of the members. For picayune annoyances, petty "grafting" and general "nagging" the management of the Berlin variety resort is said to excel. There is nothing too small for the Wintergarten to attempt; all with the object of making money out of the artists.

In the Berlin hotel where the Jackson Family put up an exorbitant price was charged, owing to none in the company understanding the German language. About double the usual rate was paid. No one connected with the Wintergarten or the agency which booked the act furnished any information, or offered any suggestions.

Upon receiving payment for the engagement, although the contracts called for American dollars, German marks were given, four marks as an equivalent to one dollar. Upon exchanging the German money for American, twenty-three cents each were received, which would cause a loss of \$24 on a weekly salary of \$300.

A number of clauses in the Wintergarten contract are dangerous to the artist and could be taken advantage of by the management with little trouble. Several acts playing that place have been made to suffer through them.

A good rule to follow when booking for the Wintergarten or Continental houses is to have the agreement marked "This contract holds fast" (meaning it can not be cancelled); another is to have the compensation figured out and inserted in marks instead of dollars; also for acts going abroad no agent should be given the exclusive bookings. This precludes other agents after arrival from bidding for services.

The Wintergarten contract debars an artist signing from playing in Berlin up to the close of the contracted engagement, and for one year after, outside the Garden.

A favorite pastime of the foreign manager on the Continent is to book an American act one year ahead, which holds that act exclusively for his own house. When the date for playing arrives it may be still further shifted along for another six months.

There are no means provided abroad for the information of Americans unfamiliar with the countries or the languages. One or both of the vaudeville artists' societies here should organize a "foreign bureau" from which an act expecting to play on the other side may be supplied with all the necessary safeguards.

The foreign agents might be expected to assist artists they book, but in most instances the agent is working only for his commission and seems to do business on the principle that the act will never visit Europe again.

BURLESQUE ROUTES.

For the week of Feb. 11 when not otherwise noted ("L. O.") indicates the company is "Laying Off."

(Companies wishing mail or wire address inserted when "Laying Off" send same in due time.)

Alcazar Beauties—Star, Stanton.
Americans—Gaiety, Albany, 11-13; Lyceum, Troy, 14-16.
Avenue Girls—Avenue, Detroit.
Bachelor Club—Star, Brooklyn.
Behman Show—Palace, Boston.
Blue Ribbon Girls—Empire, Albany, 11-13; Empire, Holyoke, 14-16.
Bohemians—Columbia, Boston.
Bon Tons—Casino, Philadelphia.
Boston Belles—Gaiety, Detroit.
Bowery Burlesques—L. O.; Century, Kansas City, week 18.
Brigadiers—Imperial, Providence.
Broadway Gaiety Girls—Monumental, Baltimore.
Bryant's Extravaganza—Standard, Cincinnati.
Century Girls—Star, St. Paul.
Champagne Girls—Empire, Indianapolis.
Cherry Blossoms—Bowery, New York.
City Sports—Gaiety, Baltimore.
Colonial Belles—Star, Milwaukee.
Cracker Jacks—Troadero, Chicago.
Dainty Duchesses—Bijou, Reading, 11-13; L. O., 14-16; Waldmann's, Newark, week 18.
Dreamlands—Bon-Ton, Jersey City.
Empire Show—Star, Toronto.
Fay Foster—Theatre Royal, Montreal.
Golden Crook—L. O.; Gaiety, Baltimore, week 18.
High Rollers—Empire, Cleveland.
High School Girls—Lyceum, Troy, 11-13; Gaiety, Albany, 14-16.
Ideals—Metropolitan Opera House, Duluth.
Imperials—Eight Avenue, New York.
Innocent Maids—Academy, Pittsburgh.
Irwin's Big Show—Lyceum, Philadelphia.
Jersey Belles—Court Sq., Springfield, 11-13; Empire, Albany, 14-16.
Jolly Girls—Park, Worcester.
Jolly Grass Widows—Dewey, Minneapolis.
Kentucky Belles—Gotham, New York.
Knickerbockers—125th St. Music Hall, New York.
London Belles—Gaiety, Brooklyn.
London Gaiety Girls—Standard, St. Louis.
Majestics—Greenwald, New Orleans.
Maquereders—Gaiety, Birmingham.
Merry Burlesques—Lafayette, Buffalo.
Merry Makers—Imperial, Brooklyn.
Merry Maidens—Jacob's, Paterson.
Miss New York Jr.—L. O.; Lyceum, Washington, week 18.
Morning Glories—Gaiety, Indianapolis, 11-13; L. O., 14-16; Empire, Cleveland, week 18.
New York Stars—Garden, Buffalo.
Nightingales—Troadero, Philadelphia.
Night Owls—Westminster, Providence.
Paris by Night—L. O., 11-13; Bijou, Reading, 14-16.
Parisian Belles—Star, Cleveland.
Parisian Widows—Corinthian, Rochester.
Reeves' Beauty Show—L. O., 11-13; Gaiety, Indianapolis, 14-16.
Reilly & Woods—Bijou, Philadelphia.
Rents-Santley—Gaiety, Kansas City.
Rialto Rounders—Century, Kansas City.
Rice & Barton's—Gaiety, Pittsburgh.
Rose Hill Folly Co.—Lyceum, Boston.
Runaway Girls—Gaiety, St. Louis.
Sam Devere's Co.—Lyceum, Washington.
Star Show Girls—Buckingham, Louisville.
Thoroughbreds—Folly, Chicago.
Tiger Lilies—Dewey, New York.
Trans-Atlantics—Euson's, Chicago.
Troaderos—Empire, Toledo.
20th Century Girls—London, New York.
Vanity Fair—Murray Hill, New York.
Washington Society Girls—L. O.; Folly, Chicago, week 18.
Watson's Burlesques—L. O.; Century, Kansas City, week 18.
Wine, Woman and Song—Circle, New York (Indef.).
World Beaters—Waldmann's, Newark.
Yankee Doodle Girls—People's, Cincinnati.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
 VARIETY'S Chicago Office,
 79 S. Clark St.

MAJESTIC (Lynn H. Glover, for Kohl & Castle, Monday rehearsal 9.)—The list is headed by Harry Vokes and Margaret Daly; their first appearance here since they abandoned musical comedy. Their offering, "The Halfback Tavern," has some bright lines, funny situations and serves with James J. Morton but did not appear with a better and newer string of nonsense. Simon, Gordier and company in "The New Coachman" are better and funnier than ever. The Four Fords with dancing are the best in their line seen here. Joseph and Bertha Adelman in selections on the sylvanophone pleased and Katherine Nugent won favor with her imitations. Master Gabriel and company retained for another week. Dixon Brothers, musical pantomimists, have been seen here quite often with the same act, which has merit. McGloin and Smith are fair dancers. They should not attempt to sing two songs; the first is more than sufficient. The contortions of the Benos are too good to be spoiled by poor comedy. Edward Gray was killed but did not appear. The cossacks, equilibrists, in remarkable feats held the attention until the Khodrome picture screen was lowered.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9.)—Valerie Bergere and company in "A Bowery Camille" have headline honors and fully justify it. The act did not appear with the various vaudeville offerings by Miss Bergere in the past. Elide Fay, Charley Case, Pekin Zouaves, the Glimmerette Troupe, Mr. and Mrs. Allison, Bryant and Saville, Bert Lennon, Fred and Amy Gottlieb, Lizzie Wilson, McKinnon and Reed, The Anstus and Manning Trio also appear, and make up an attractive bill.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9.)—The West Siders have variety this week at the Haymarket. The Empire City Quartet tops the bill and the success achieved is seldom duplicated. The voices are excellent and the singing fills the auditorium with a resonant harmony that is sublimely stirring. Harry Cooper in a pertinent monologue appears with a great deal of comedy with improvised talk. Gertrude Edwards' "Boys and Girls" pleased. The act has been changed around considerably and is now better than ever. Leah Russell has added new material. The audience liked the act. Davis and McCauley repeated "The Unexpected," and Papina appeared in graceful dances. The bill also contains offered comedies by Three Jacks, Spence, West and Benton and the McCarvers.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 11.)—Capacity business is the announcement. Mr. Lederer has found the Milwaukee avenue house a profitable one. The bill shows Auer and De Onzo, Delmont and Delmont, Taylor, Fairman and company, Ben Gilmore, Ben Davis and the Gans-Herman pictures.

SCHINDLER'S (Ludwig Schindler, mgr. Monday rehearsal 3.)—Those appearing are Tony Castellane and Brother, Ferrants, The Cairnats, Musical Midgets, Stockey and Lawrence and Field. Business is reported good. Five-cent matinees are given at this house.

SID J. EUSON'S (Sid J. Euson, mgr.)—Manager Bob Manchester takes great pride in the rather arrogant paragraph in the program that the costumes displayed by the "Cracker Jacks" are the most elaborate and expensive of any extravaganza on the road. This assertion is not altogether an injudicious one as regards the apparent costly material and ingenious designs that level most ostentatiously in meagre surroundings and would dazzle more effectively in spectacular environments. The four sets of costumes probably represent greater expenditure than other shows having a larger variety and more numerous changes. The opening of the first part, "The Society Whirl in Cupidville," starts with a melody of unfamiliar and ingenious designs that do not harmonize well. Whoever compiled the matrimonial jokes overlooked an opportunity and the result was a routine of familiar conversation with conventional incidents. No attempt has been made to develop a story. The joke about the "egg" is very old and so is the "laughing" talk. Some of the verses are tainted with suggestiveness but not to offensive extreme. The additional wraps worn with the long dresses shown throughout the piece, and white lace parasols, give the girls a striking appearance. The burlesque "Nature in Marble Hall" is similar in theme to the after piece used by the "Night Owls" earlier in the season. It is called a farce. It is absurd and has no power to interest. It will never do in its present form. Whatever merit the affair is credited with is due entirely to the effects of the principals and attractive chorus. Bob Van Osten handled his lines in a quiet, unassuming manner and depended on some improvised talk which received the most laughter. He has a singular method of delivery and his humor is dry, particularly in grotesque eccentricities in which he distinguished himself. Harry Warner has an agreeable Dutch dialect and was funny at times, but handicapped for lack of proper material. Joe Eckel labored under the same disadvantage in "straight," having little to do to achieve the prominence the part deserves. Ruby Leon was the sparkling figure among the women. Little Vedder was active in numbers and unintentionally twitched herself to mild contortion of "wigging" in her strenuous and sincere endeavor to be "gingery." She is shapely in figure but more charming in dresses. There is a tall pompador blonde in the chorus who made herself conspicuous. She wore a glittering hair ornament, as did most of the others, probably to convey the impression

that they can well afford to own jewels and display them even though "phony." Musical numbers are frequent. "Smile On Me" was well rendered by Della Faytelle, who is billed as "The American Beauty" and appears in the olio in a few numbers. The girls were rather inactive in the assemblies, probably inconvenienced on account of the tight-fitting dresses they wore. Cloto appears in dances in the burlesque. Nothing particularly startling or new in her evolutions. Welsh and Maitland (only one of the team appearing Sunday afternoon) in grotesque acrobatic and contortion, made a good round of applause. Eckel and Warner, Dutch comedians, start in with a conventional line of talk long ago cast aside by others. They are capable of handling much better material. Millard Brothers were easily the olio feature. They are expert trick bicyclists and the comedy is not overdone. It is a good act and scored a hit. The show needs new material and plenty of it. It will then, with the handsome costumes and other attractive surroundings, reach above the average line.

FOLLY (John A. Fennessy, mgr.)—As a complex concoction of farcical ideas woven into an uncomprehensible plot with rapid situations "Down on the Farm" presented by the Colonial Belles takes the reader's mind rather than the stage. It will it with a view of unfolding a story they certainly lost the thread of it. However, whatever there is of it, with a number of exceptions, is entertaining. The talk is particularly funny when it does not revert to suggestiveness, and even some of the "rough house" is tolerable to a degree. There is a good deal of noise and the audience is not to be blamed which broke out in the gallery was stifled in the tumult. The closing piece is called "Cohen the Count," which can be plausibly excused for having at least the fundamentals of consistency occasionally, although the theme, which is mistaken identity, cannot claim originality. It is necessary for a comedian to understand the likes and dislikes of the Folly audience, especially when he is sponsor for the comedy. Judging from the approval of clean entertainment and the rebuke of vulgarity by the lower door, the defiled burlesque of years ago has revolutionized itself to a much higher and praiseworthy standard. Even the gallery is beginning to find fault with nauseating elements and vulgar entertainment. The show does show that contain no offensive features, instead of being compelled to laugh morbidly at the uncalled for objects or situations some managers believe are essential to "draw the business."

Charles Robinson seemed to know what the crowd wanted and he contributed a good measure of droll humor with slight symptoms of misquotation and a few words of the "ad lib" talk. He did not resort to suggestiveness and neither did the audience demand it. Without his presence the show would be minus a comedian who carries the comedy burden most acceptably and with perfect ease. His eccentric German is amusing and created a large amount of laughter. Billy Cook was agreeable in an Irish part. Marie Richman, who appeared in the olio, was very becoming. One thing should not be overlooked in her favor; she played in a clever intelligent manner. L. A. Lawrence did quite well in "straight" and Doc Gordon almost resembled a "rube." Goff Phillips carried his blackface throughout the show and won a number of laughs. Only a few principals appeared in the olio. (An innovation.) Rose Carlin had the soubrette part. There's not much to it. She was too "polished" in the "Sis Hopkins" makeup and did not seem to have any conception of the part. She figured in numbers prominently. The chorus is composed mostly of young girls, full of dash and animation. Some are pretty. The "Arah Vana" number received scores, as did "The Black and White" and "The Black and White" led by Chas. Falke, who appeared with illustrated songs in the olio. There are a number of costume changes, ordinarily pretty and effective. Lawrence Edwards and Marie Richmond appear in the olio. The program does not mention Billy Cook, whose conventional Irish type added strength to the "straight" numbers. Lawrence is also mentioned in Euson's this week. Edwards speaks too quickly. The material is crude and gassy and has no value, except possibly in burlesque. The act is impossible for vaudeville in its present condition. Vulcan is billed as a "strong man" and demonstrated his muscular strength by lifting heavy dumbbells and a full-sized horse. One of his feats is swinging a man around by his teeth. Rose Carlin has a fairly good voice but too much modesty. While her selections were appreciated she lacked diligence and the customary "ginger" a burlesque audience expects with popular songs. Charles Robinson has an abundance of bright talk and parodies. His change from tramp to a "strong man" number is a comedy. He is a clever and successful dialect comedian and met with immediate success. The Dunderb Troupe is a special feature, having joined the organization here for the balance of the season. The troupe is headed by James E. Donegan, the father of the four athletes and bicyclists, two young girls and two youths, who perform some of the most astounding feats on bicyclists ever witnessed. The troupe has a wonderful control of the wheels, together with the marvellous preciseness and activity, requiring nerve and dexterity enthused the audience. They are athletes, acrobats and musicians. The act is a sensational novelty and scored a terrific hit. The management could not have secured a better feature.

TROADERO (L. M. Weingarten, mgr.)—The "Boston Belles" moved over from Euson's. The show has been improved considerably since last week. A new burlesque was put on by Manager Jack Singer to replace the temporary "school" sketch which was employed for a few weeks owing to change in roster.

STYGG—The Columbia Amusement Company (Eastern Burlesque Wheel) secured another lease of the Troadero Theatre for a term of years. The present lease of the company expires June 1. In a few weeks the entire building, both exterior and interior, will be thoroughly redecorated by Manager Weingarten, who has so arranged with the decorators that the work will not interfere with the performances. Ted Taylor closed with "The Gals" and "In New York Town" and will shortly enter vaudeville. The Empire City Quartet will at the conclusion of its two weeks engagement at the Haymarket and Olympia return to New York, opening at the Colonial March 4. The Quartet refused further time in the West to accept the Eastern engagements. The Lyric The-

atre, Kensington, Ill., a suburb of Chicago, will open with vaudeville Feb. 18, under the management of John T. Connors. Barry and Johnson have returned from the Coast and will play in the middle West until spring. Mr. Barry has a new partner, pending an important family engagement of his wife's, looked for about March. Chas. and Marie Hechay just closed twenty weeks of the Western Vaudeville Association time and will soon start over the same territory again.

THOS. J. QUIGLEY, of Francis, Day & Hunter, will slug at the Kohl & Castle theatres, commencing next week. He opens at the Haymarket. Richard Buhler, while at the Majestic Theatre last week, had his salary attached by Adolph Marks on a note for \$400, issued by the Municipal Court, New York, in favor of Jacob Frank. Three Kimms, last season with "The Brigadiers," left for Tonopah, Nevada, where they will remain as the feature of the vaudeville bill to be given at a new theatre owned by Mike Riley, promoter of the Gans-Herman fight. The New Richmond Hotel has established itself as the popular hostelry for theatrical people. It has been recently redecorated and improved for the convenience of the guests. The liberal plan of the hotel and the fact that it adjoins Euson's Theatre and is in the vicinity of the theatre district makes the place a comfortable rendezvous for those who prefer accommodations and good facilities. Joe Whitehead and Misses Grerson have finished their time on the Orpheum circuit and will play the balance of the season in the middle West. Willard Newell and company appeared in their playlet "Last Night" at the Haymarket Sunday night, replacing Emmett Brown and company for one performance, as the latter had to leave the city on an early train. Mr. Newell and his company are at Winnipeg this week and start on the Kohl & Castle circuit in the spring. Cooper, Kendis & Paley, the New York music publishers, will open a Western office here in about a week. The growth of their business, which has extended to the West, and the large territory they can cover more conveniently from this end prompted them to branch out. Harry Harvey has arrived from Oakland, Cal., where he was at a stock theatre for several months. He has a new monologue and parodies and will open next week over (line looked by the Western Vaudeville Association) on route to Cleveland, where he opened at Keith's this week. He was in town long enough to take part in the show of the "Colonial Belles" at the Folly Sunday and was so infatuated with the familiar burlesque surroundings that he will return to that field next season with one of Weber & Rush's troupes. He will be featured with the show and will have a new act especially written for him.

Grotesque Randolphs open on the Inter-State Circuit next week. They are booked solid until May. The Sullivan-Considine combination purchased a new theatre at Los Angeles and General Manager Chris O. Brown has been notified by Mr. Considine that hereafter all the acts booked in the West over the Sullivan-Considine circuit should be given another week. Starting in the West as before, all the acts will now return East via Ogden, Salt Lake City and Denver. The name of the

season

or wants 3 good all around people for balance of season

show. Makes no difference to us as long as we get the money. We fixed up this

and made the show one big laugh and success and it's now in the

and as good as any.

by getting us you get 2 good comedians, 2 producers—do anything—straight or comedy put on numbers. Making a good show out of a bad one is our motto. Now

get us as we will be at liberty after Feb. 16th. Remember Mlle. Bartoletti put on all the numbers with this show and is the feature act in the olio.

Brown and Bragg are not to blame. As they are almost just the same. Their act is good and very neat. They work in "one," other words the street.

now, Mr. Manager, if you want us.

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Brother Leo had to stay in New York on account of the rush, for our "Welcome on the Mat Is Meant for You."

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George Silver

ATHEUS (A. Stewart Lewis, mgr.)—Week Jan. 28: *Chas. E. Mears*, "The Eccentric Burglar," fair; *Tridney and Mears*, "sister act," good; *Amby Lindsay's company* in "The Girl and the Burglar," good and sensational; *Viola Maynard* soprano, well received; song plectrums, *Mabel Lewis*, very good; *Rentz and Pansy* (See New Acts), closing with a farce comedy in three acts — *EMPIRE* (Richard Riley, mgr.).—*Burk and Gordon*, grotesques, well received; *Leslie*, comedy juggler, good; *Jennie Bentley*, foot juggler, clever; also *Blue* (see illustration), comedienne, very good. Empire Comedy Stock presented a farce with *Richard Riley* and it was the laughiest ever.

DICK BOSKUNO

"Such a versatile entertainer is Henri French with the designation 'Great' before his name, that it is nearly a whole vanishing show in himself, his act being the most striking feature of the bill. It is he who does the disappearing and reappearing stunts to the mystification of the audience, as a clixan vanishing from a cage in the center of the stage, from which an attractive young woman steps when the temporary covering is removed.

French opens his act with an exhibition of deftness in manipulating odd objects, such as hats, umbrellas, dishes and eggs. His best work in this line is in juggling a monacle from hand to eye.

He also takes a unicycle and fashions an effective landscape picture out of pieces of cloth. One of his illusions is to take the stage in the character of Jack the Ripper. A policeman appears from the front of the house to arrest him and finds only his hat and cane, the man having disappeared.

To lighten the effect the policeman removes his coat and beard, revealing Mr. French."

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 4. New York, Feb. 9, 1907. No. 18.

Miss May Yobe and the well-known Bell Trio have joined hands and are now in vaudeville singing that most beautiful of all songs "IN THE LAND OF GOLDEN DREAMS," also singing that great conversation song "TALK OF A STROLL."

Miss Gertrude Rutledge, now in California, reports splendid success singing "Somewhere." Warren & Blanchard, who are playing over the Orpheum Circuit, have been meeting with unusual success on the coast. Mr. Blanchard introduces "SOMEWHERE" in his act and has to respond to repeated encores at each performance.

Watch next week's musical papers regarding the greatest descriptive song "THE BEST THING IN LIFE." Managers of Family Theatres, slide singers, Repertoire Companies, kindly write us regarding our special offer on slides for the greatest of all illustrated songs.

Slides are now ready for "WITHOUT A WEDDING RING." Those who have not received professional copies kindly write.

Charlotte Ravencroft reports success with that pretty waltz song "DREAMING, LOVE, OF YOU." She is also making a special feature of "SOMEWHERE."

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—Strong bill headed by Leon Morris and company, "Pascatel," "The Man with a Hundred Forms," best ever; Geo. Yoeman, "Jerman Jester," fair; Three Spillers, musical, good; Lewis McCord and company, offering "Hello, Last Rehearsal," very good; Edmond Edmonson and Edmonds present the eccentric comedietta "Only a Joke," clever; Madge Maltland, singing and musical comedienne, many encores.

JOGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Fine vaudeville, Tom Edwards, ventriloquist, a sensation; Willard Simms and company in "Flinders' Furnished Flat," big laugh; Williams and Tucker in "Skinny's Return," hit; Clifton Crawford's monologue, unique; "The Spook Minstrels," a hit; and a hit; Four Bards, wonderful acrobats; Milt Wood, excellent dancer; Pongo and Leno, good acrobats.—LAFAYETTE (Charles M. Baggs, mgr.).—Moving pictures Burns-O'Brien fight helped out "The Avenue Girls," who put up an excellent show. "The Get-Rich-Quick Brokers" gave the company a chance for talent, while the olio contained several numbers of excellent vaudeville. Next: "Burlington Burlesque" GARDEN (Charles E. White, mgr.).—"Parisian Widows." Big business. Two lively skits and large chorus of good singers made hit. La Tiera, a Spanish dancer, won fame, assisted by Phillip Dufure and Senor Galcia in "Danse de la Revenge." Snitz Moore, Lee Nickman, Madge Coleman, Heloise Horton were clever. Next: "Greater New York Stars."—HIPPODROME (C. Elwyn Edwards, mgr.).—Continued success of Harry Mason, vocalist, and Joseph Rollo in illustrated songs and moving pictures. New faces next week. Fine business.—BIJOU DREAM (W. K. Killmore, mgr.).—Tri-weekly change of moving pictures. "The Mechanical Statue" drawing fine business. DIXON.

CINCINNATI, O.

By HENRY HESS.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—Kiela and Clifton, entirely too good for an opening number; "Charley Harris," comedian, enjoyable turn; A. O. Duncan, ventriloquist, artistic and pleasing; Salvaggio Troupe Parisian dancers are graceful; Bertha Allison, soprano, has a beautiful voice; Arnold Daly and company is lacking, not because of the ability of the performers, whose acting is a genuine treat, but because the vehicle does not contain sufficient comedy; Elizabeth Murray, a cleverly acted repertory; Musical Cuttys, one of the best; Zaxell and Vernon company in a pantomime, "The Elopement," very funny and cleverly done.

ROBINSON'S (Walter Canfield, mgr.).—Hill Family, acrobats, are the headline attraction. The other acts were Tom and Gerlie Grimes, songs; Short and Short, musicals and comedies; Arthur Browning, songs and dances; Mille Carrino and her educated bears; Corrigan and Hayes, singers and dancers, and Helen Trenwell, soprano.

STANDARD (Charles B. Arnold, mgr.).—"Gay Masqueraders," Sam Scribner, manager. The performance given by this company is the "real thing." "The Flier," a burlesque by James E. Cooper, went big. Only one dance, the entire performance is the slapstick and bladder comedy resorted to and then only for a moment. Blossom Seeley made a very pretty soubrette, while a good-looking chorus of sixteen did well.

PEOPLE'S (James E. Fennese, mgr.).—"Parisian Belles." One of the best shows of the season is given by this company. "A Pair of Peaches" has a plot by Al Rice and Sheppard Camp carry the comedy parts very satisfactorily. The staging as well as the costuming was elaborate. The chorus was well drilled and can sing.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—The Olivetti Troubadours, feature; Ben Welch, Hebrew, good; McMahon's "Watermelon Girls," pretty; Finney, remarkable performance under water; Shean and Warren, "Quo Vadis" and "Down," "Mighty," "Mighty," Chappelle, good. LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—Ethel Whitelates and her

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"picks," headliners; Charles Howison, good bird imitations; Bellefont, good acrobats; Russell J. Gross, handcut expert, and Lovina and Millbourne.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—"Greener New York Stars." Above the standard.—STAR (Drew & Campbell, mgr. Monday rehearsal 11).—"Innocent Maids." Good show and olio.

WALTER D. HOLCOMB.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr.).—Howard and Bland, excellent; The Great Esterbrooks, fair; Sallie Randall, fine voice and figure; Rice and Elmer, old favorites, pleased; Gillman and Murray, blackface, took well; Eldridge, "the Sandman," novel.—PICTURE PALACE (F. O. Dalton, mgr.).—Bobby and his Balloon, very good. E. A. A.

DANVILLE, ILL.

LYRIC (Jack Hoefler, mgr.).—Week Jan. 28: Shuman and Brown, singing and dancing act, very good; Blum-Bomm-Birr, musical act, headliners; Antrim and Peters, whistling and imitations, very good; Ralmond and Clark in their new act, "Travesty in La La," very good.—NOTES.—The Lyric Theatre Company has also been putting in two vaudeville shows each month at the Old Soldiers' Home Theatre here.—The Bijou vaudeville house has closed.—The Unique Vaudeville house has changed to stock house.

TRIMBLE.

DAVENPORT, IA.

ELITE (Chas. Berkell, mgr. Monday rehearsal 11).—Week Jan. 28: Voerg Brothers, musical, good; Techno Duo, songs, good; Herbert and Rogers, dancers, hit; Wesson, Waters and Wesson, sketch, good; Elsie Klein, illustrated songs, good. Mr. Berkell, after severe illness, is rapidly recovering.—FAMILY (Munro & Oelkers, mgrs. Monday rehearsal 10:30).—Emmett and McNeil, songs and dances, good; Ben Cox, illustrated songs, good; Veolette and Old, "blind readers," good; B. F. Cox, monologue, good; Gardner and Revere, hit.—NOTE.—E. S. Petersberger is the Family's press representative and he is working overtime.

LEE B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Dan Lamont's dog and monkey circus, good; Mason and Barth, comedians, pleased; Billy Keny, blackface act, new material; Barry and Johnson, comedy sketch; Tom and Edith Almond, singers and dancers, good; Marvelle, equilibrist and contortionist, good act; Olga Lorraine, dancer, ordinary. Watson's Burlesquers at the Shubert, 10-13.

L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Week 3: Adele Kitchie, the Dresden china prima donna, big hit; Cressey and Dayne, "Grasping an Opportunity," as good as any Cressey sketch seen here; The Baggesens, comedy juggling, brought down the house; Mary Norman, monologue, very clever; Cliff Gordon, the laughing hit of the bill; The Taylors, sharpshooters and equilibrists, pleased; Orpheus Comedy Four, good; Mulen and Corelli in humorous peculiarities rounded up the bill.—CRYSTAL (J. W. Nash, mgr. Monday rehearsal 11).—The Heim Children in "A Country Courtship," laughable comedy; Rose and Lemon, comedy bicycle songs and stories, good; Ray Ogden and company in "The Right Stocking," won much applause; Kretoer, the mad musician, and Anson Silhrath in illustrated songs were also on the bill.—LAFAYETTE (Dr. M. Campbell, mgr. Monday rehearsal 10).—Watson, Hutchins, Edwards and company in "The Vaudeville Exchange" are headliners. Mille Latine, a perfectly formed woman, won favor; Mills and Morris, the minstrel misses, pleased; Francelli and Lewis went well; The Rhinados, hoop manipulators, fair; Baker and Robinson, very laughable; Lazar and Lazar, gymnasts, clever; Memphis Kennedy, good, and the Silverton Trio, bicyclists and wire performers, very good.—GAYETY (H. H. Hedges, mgr.).—Chas. Waldron's "Troadero Burlesquers," presenting "The Middy Family" and "Fun at the Astorville," enjoyable burlesques.—AVENUE (Drew & Campbell, mgrs.).—"The Washington Society Girls" in "Lory in Japan" and "The Third Degree" are giving good per-

formances this week.—NOTES.—Nate Lelpig, the card and coin manipulator, who has returned to London from South Africa, writes to friends here that he will not return to America until April 1. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr.).—"Jolly Grass Widows," a big favorite here. Pretty chorus handsomely costumed singing catchy music. Ruth Everett, also, Gohl and Arthur (Cannage) are the chief funmakers. The olio is a good one. Miss Ruth Everett, the mechanical doll, fine especially.—BIJOU (Joe Maltland, mgr. Monday rehearsal 2).—Bill headed by the Welch Francis company, excellent act. The Casattas, whistling dancers, pleased; Sidmore Dixie, soprano, good; Tracy and Carter, singers and dancers, pleased; Friedlander Brothers, musical act, fine; Isadore Silver, pictured melodies, fine.—NOTES.—Perrin Summers is visiting his parents during the stay here of the "Jolly Grass Widows" company, of which he is a member.

HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—M. Almsley Scott, enjoyable dramatic readings; Winchermann's performing bears and monkeys, excellent; The Seamons, good musical act; Greve and Green, excellent minstrel act; Marcelle and Wolfe, acrobats.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Dorothy Sisters, George H. Harris, Edson Mignon, Margaret La Vawn and Marie Conyer, unusually good bill. J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas E. Cook, mgr.).—All star show and business good. Mason and Keeler in "Hooked by Crook," laughing hit. The Kinsons, very much applauded. Chas. Wedge and Company in "10 A. M.," well rendered and enjoyed; the Immensaphone, surprise, a musical marvel; Elverson, baton manipulator, good; James MacDonald, monologue, excellent; Leona Thurber and her "Blackbirds," much applause.—PLEASANT STREET (D. J. Casey, mgr.).—Master Wayman, violinist, encores; Ollie Perkins, singer, excellent; Hugh McVeh, club swinging, very good; Cleverlands, singing, good.—BOSTON (H. R. Benn, mgr.).—"English Polly" Burlesquers and vaudeville. Good bill and big business. Steele and White, gymnasts, hit; McGreevy Brothers, songs and dances, very good; Eugene Sweet, monologist, several encores; May Waldron, illustrated songs, well received; Annie Perry, songs, very clever. E. F. RAPPERTY.

FRANKFORT, IND.

CRYSTAL (Chas Welch, mgr.).—Mile. Brachard and Orrin, juggling, excellent; Frank McNish, good; Mr. and Mrs. Larry Shaw, dancing, hit. J. A. PETTY.

GALESBURG, ILL.

GAITY (J. H. Holmes, mgr.).—Halgh and Thimble, sketch, very good; George Mandweller, illustrated songs, excellent; Great Bunkers, electric dancer, good; Edward Powers, blackface, hit; Bander-Lavette Troupe, comedy cyclists, big hit; Carrie Belle Miller, comedienne, pleased; Lindsey's dog and monkey circus, big hit.—BIJOU (F. E. Payden, mgr.).—Half week 31: Brooks and Clark, sketch, good; Blanche Freeman, songs, fair; Cowles and Alden, sketch, good; Willey Perls, illustrated song, good. Half week 4: Bert Dalton, songs, fair; The Ashtons, fair; Kate King, songs, fair; Cushing and Merrill, sketch, good. F. E. R.

GLOVERSVILLE, N. Y.

FAMILY (Fred DeBundy, res. mgr. Monday rehearsal 10).—Imperial Comedy Four, clever singing; Vardman, female impersonator, good; Jack Ryno, illustrated songs, good; Whalen and West, singing and dancing, fair; Little Bo-Peep and her sheep, well received. MOWERS.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr. Rehearsal 10:30).—Jos. Hart's Electric Crickets. Prettier act has never been seen at this theatre. Ferry Corway, unusual clown, clever; Raymond and Caverly, German dialect comedians, were funny; Cassius Dunbars, excellent; Claude Frederick and his pony "Don" pleased; Armstrong and Clark, a decided hit in "Finding a Partner"; Bailey and Fletcher, good.—NOTES.—A sleighing party after the evening performance Feb. 6, to Windsor, Conn., was arranged by Manager Kilby and Stage Manager Miner and included all the stage employees and performers at this house during the week. Dancing was enjoyed and the party returned to the city in the wee hours of the morning. All voted it a grand success. WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Knoblauch & Hersker, props.).—Dierckx Brothers, gymnasts, excellent work; Bartlett, Gorman and Bartlett in "Mille's Birthday Party," very good; Guy Bartlett received generous applause; Tops and Topsy, good; J. X. Coughlin, "The Human Dynamo," electric novelty, neat work; Casper and Clark, fair; Al Bothner, illustrated songs, very good. RAY T. DRUM.

HOBOKEN, N. J.

EMPIRE (A. M. Brugenann, mgr.).—Monroe, Mack and Lawrence share honors with Dan Sherman and company. Ramsdell Sisters, pleasing; Jupiter Brothers, fair; Will Dockray, good; Onri Family, clever juggling; Melani Trio, very clever; Paul Kleist, capital black-act. JOHN KAY.

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JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Marvelous Frank and Bob, comedy gymnasts, emphatic hit; Tennis Trio (Will Campbell and Stock Sisters), juggling, excellent; Lazar and La-zar, comedy musical act, good; Russell and Held, singers and dancers, fine; Ben Fagan, eccentric comedian, fair; Florence Rayfield, "The Little Patti," good. BLANCHIE M. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Well-balanced bill, deserving the big business. Although seen here before the attractive little playlet "Pals" was the headliner to hit. Hyman and McIntyre in "Four Hundred Wives," big go; Claire Beasy's cats do clever tricks; Dorothy Kenton on banjo, well liked; Chas. Serra, acceptable acrobatic turn; Carl W. Sanderson and Billie Bowman, good sketch in "Two Theatre Tickets"; loop rolling by Ollie Young and brother was applause.—MAJESTIC (Clint Wilson, mgr.).—"Clark's 'Runaway Girls,' excellent business. The Lurietta, "The Sultan's Dilemma," is above the average and gives the girls opportunity to display charms.—CENTURY (Jos. R. Donegan, mgr.).—If a burlesque company supports a good active chorus that is good to look at and can sing and dance well—and at least one clever comedian, then—well, the rest doesn't matter so much. The "New London Gaiety Girls" has both. Pat White is the comedian. This is one of the best shows seen at this theatre this season and did business. Next: "Rialto Rounders." FAIR PLAY.

KEOKUK, IOWA.

LA SALLE (Reeves & Dodge, props. Monday rehearsal).—John and Manie Conway, singing and dancing act, hit; J. H. O'Neill and company, farce comedy, fair; Chester, equilibrist, very good; Winnie Freeze, fair; E. C. Ward, pleased. R. R. R.



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End Theatre next week

LINCOLN, NEB.

LYRIC (Mr. H. M. Miller, mgr.).—J. C. Mugent, comedy, very good; Famous Yamagata Japanese Troupe, fair; Rockway and Conway, pleasing; Robert Noem, whistler and instrumentalist, good; Jennie Bentley, foot juggler, good; Jack Wilder, illustrated songs, excellent.—BILBOU (H. M. Miller, mgr.).—The Chamberlains, excellent; Casey and Leclair, good; Wesson, Walters and Wesson, comedy, very good; Wesson and Rich, singing and dancing, fair; H. R. Nanell, illustrated songs.

LONDON, ONT.

BENNETT'S (J. H. Alos, res. mgr.).—D'Amon, mystified and pleased greatly; Mary Dupont and company, very good; Arthur and Mildred Boyland in "Jack and Jill," hit; Fortune and Davis, good impression; McCue and Cahill, enjoyed immensely; Maybelle Meeken, clever. M. G. HUESTON.

LOUISVILLE, KY.

HOPKINS (Wm. Reichenmann, res. mgr.).—Collins and Hart, headliners, clever; Lester and Manning in "The Little Immigrant," good; Berry and Berry in "Do You Like Music?" good comedy and music; Galetti, clever dog and monkey act; Cartmell and Harris, good dancing; Dorothy Drew, singing comedienne, good; Lea and Fay Durbyelle, shadowists, clever.—BUCKINGHAM (Whalen Bros., mgrs.).—"Yankee Doodle Girls" in "Tucker's Farm" and "Fun in Camp." Good show and olio. CHAS. SYLVESTER.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Will H. Fox, strong hit; Four Slades, English pantomimists, scored heavily; Tawaka Japanese Troupe, good; Country Choir, fair; Monie Emerald, singing comedienne, fair; Lawson and Namon opened the show.—NOTES.—The five-cent amusement place opposite the Auditorium is doing well. Another more elaborate one is in process of construction here, to be known as the "Theatre Conique."—Sunday concerts continue to draw well at Lynn Theatre. DAVE CHASE.

MARION, IND.

CRYSTAL (J. M. Ammons, prop. Monday rehearsal 10).—Week 28: The Great Richards was easily the best act. Bennett and Sterling have a refreshing comedy sketch replete with new stuff. Specden and Herson also have a clever sketch and won out. Ruth Smith, illustrated singer, always good.—GRAND (H. G. Sommers, lessee. Monday rehearsal 10).—The Kingsbury, booked to replace Barry and Woodford, who were unable to appear owing to the illness of Miss Woodford, made quite a hit. They have an "out of the ordinary" sketch and musical turn that caught the audience. Joe Goodwin, humorist, pleased; Parikh, ventriloquist, very good; Ames and Feather, acrobats, fine; Blanche Innis illustrates very good. L. O. WETZEL.

MARSHALLTOWN, IA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week Jan. 27: Mr. and Mrs. F. Marion Pierce, musical, good; Joe Smith, bicyclist, fine; Nantini's military dogs, scored; Shadrick and Talbot; Maimie Smith, illustrated songs.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Harry Young, dancer, fair; The Paytons, singers and dancers, good; Byron and Blanch, sketch, hit; Edith Kobers, singer, fine. CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—Week 28: "Ideals," presenting a new two-act musical comedy entitled "The Other Fellow," which has proved a big laugh producer. Mabel Johnson hit in the lead and Frank O'Brien also secured big share of the applause.—CRYSTAL (F. B. Winter, mgr.).—Exceptionally good bill. The O'Kabe Troupe of Japs, headliner. Other numbers: Chas. Leeger, slack rope, walker, hit; Smadley and Arthur company, presenting "The Little Mother," drawn out but good; Ramsey Sisters, musical, clever; illustrated song and moving pictures.—GRAND (M. U. Gregg, mgr.).—Good bill well patronized. Standhill and Radcliff in "A Tenderfoot on the Trail," big hit. Remainder of bill above the average.—HIPPODROME (Richard Kahn, mgr.).—Elery's Band opened Monday, Jan. 28, for return engagement.—NOTE.—John B. Schlappacasse is again in charge of the treasury and box office at the Star. B. H. BENDER.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Jolly Fannie Rice better than ever; May Tully and company in "Stop, Look and Listen," excellent sketch, perfectly played as to the lead; Lee Harrison doing well in songs and stories; Dillon Brothers duplicate former hit; Three Leightons in "A One-Night Stand in Minstrelsy," good comedy and dancing; Three Flood Brothers, hit in comedy acrobatics, which close show; Hedrix and Prescott open in good dancing. Business big. CHAPIN.

MOBILE, ALA.

LYRIC (G. Neubrik, mgr.).—Week Jan. 28: Mr. and Mrs. J. Dowling in "A Sage Brush Widow," good; Delmore and Darrell, song and dance, winners; Charles Sharpe, German comedian, excellent; Francis Wood, hoops, good; Frenande May Duo, musical, hit; Ann Hamilton and company in "Beggars," very good.—NOTE.—Clay Clement played "Sam Houston" at the Lyric, 29. Packed house; hundreds turned away.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajole, mgrs.).—Woodford's ponies, monkeys and dogs, feature; but The Pryors in music, singing and dancing were the hit; Plynton, comedy juggler; Melrose Sisters, (local), singers and dancers, good. Lavigne's band musical feature.—THEATRE ROYAL (H. C. Egerton, mgr.).—The Empire Show. Chorus is strong and introduces clever numbers. Comedy is cared for by Roger Imhof to a scream. He shows as natural a character act as has been seen. Olio strong. Next: "Pay Foster."—READSCOPE (Al E. Read, mgr.).—Master August Ingle, violinist, pleases with musical turn; Al E. Read, character singer and comedian, feature. AL. M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Seymour Sisters, singers and dancers, good; Lydell and Butterworth, comedy sketch, fair; The Fords, handcufts, very well; Frank Gray, pictured melodies; Stevens and Kelly, comedy skit, good applause. GEO. FIFER.

NEW HAVEN, CONN.

POLIS (F. J. Windisch, res. mgr. Monday rehearsal 10).—Joe Maxwell and company, "Night in a Police Station," well received. "What's in a Name?" by Una Clayton and company, is one of the most amusing sketches this season. Walters and Prouty, refreshing Hebrew talk and singing. They replaced an act not desired by the management after first show. The Willis Family, musical, very good. May Belfort, songs, well received. Connors and Raymond, songs and dances, fair; Brothers Bellong, cycle, excellent. F. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 10).—Chinko, juggling specialty similar to that offered by Salerno, though not quite so clever; Cameron and Flanagan should abolish their opening in "one," commencing the act in the "dressing room"; Minnie Kaufman scored a

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positive hit; Ann Hamilton and company and Docendorf Troupe (New Acts); Marengo, Nevoro and Marengo, clever acrobats; Allan Shaw was forced to close the show, arriving in the city after nine o'clock.—GREENWALL (H. Greenwall, mgr.).—"Bowery Burlesquers." An exceedingly clever show. Pretty girls, droll comedians and a charming prima donna, together with plenty of action, make the performance really enjoyable.—WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's Band and Agnes Maher. The Winter Garden closes next week after a poor financial season.—NOTES.—Nellie Beaumont was forced to do a single singing specialty last week, her "company" being sick.—The Shubert was forced to close its preliminary season, poor attractions netting poor business.—Eastern Wheel attractions are experiencing a deal of difficulty in making the jump from Birmingham, the Sunday matinee usually commencing at three o'clock.—Comic opera will hold sway at the Winter Garden during the summer, under the management of T. P. Brooke. O. M. SAMUEL.

OTTAWA, CAN.

BENNETT'S VAUDEVILLE (Gus S. Greening, mgr.).—Leo St. Elmo, the musical German, good; Alexis and Schall, dancing and contortion, excellent work; Blatha, fire and mirror dancer, pleased; Henry and Francis, "His First Rehearsal," well received; Whittle, ventriloquist, excellent; Julie King and company, "A Quiet Life," good; Rialto Comedy Four, singing, liberal applause; Mille Chester, \$10,000 statue dog, well received; Stuart de la Ronde, illustrated singing (local), well received.—NOTE.—Lutz Brothers, armless marvels, visited Rideau Hall in company with Manager Gus S. Greening, at the request of Earl Grey, Governor General of Canada, before whom they performed. Each was presented with a copy of His Excellency's portrait. OGOR.

QUINCY, ILL.

BIJOU (Patrick & McConnell, mgrs.).—Rome Mayo and Juliet's Burlesque Minstrels, feature, very good; Bernice and her Mascot, clever; Charley Crenyon, good ventriloquist; Smith and Ardo and Master Smith, big laughing hit; Ana Mae Liebig in illustrated songs, good. BUSTER.

QUEBEC, CAN.

AUDITORIUM (Clark Brown, lessee and mgr. Monday rehearsal 10).—Mr. and Mrs. Mark Murphy in "The Coal Strike," big hit. Others: Josephine Gassman and pickaninies, "The Girl Behind the Drum," Hamilton Hill, The Pryors, Carl Herbert, Woodford's animals and the kineograph. HASTINGS.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Jewell's electric manikins, pleased; Billy Van, amusing; Kosalre and Doretto, The Perina, Dorsch and Russell and three other acts rounded out a fair bill.—BIJOU (Updegraff & Brownell, mgrs.).—4-6, "The World Travelers" drew fair-sized audiences. Extra feature, "Dance of Seven Veils." 7-9, Irwin's "Big Show," fair, ordinary business.—NOTE.—The Perins only appeared on Monday at the Orpheum. KELLEY.

ROCK ISLAND, ILL.

ELITE (M. Friedenwold, mgr. Monday rehearsal 10).—Week Jan. 28: Bissett and Scott, dancers, good; La Bord and Rarison, blackface, good; Chud Rans, juggler and wire, hit; Worms or Children, singing and dancing, good. LEE B. GRABBE.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Miss Jessie Conthout, good; Laveon and Cross, best ever seen here; Wells and Sells, laughing hit; Fyvie Dench, fine; Carlton and Terre, well liked; Holmes and Holliston, one continued laugh.—WORLD'S FAIR AND VAUDEVILLE PARLOR (Geo. C. Johnson, mgr.).—Opened Saturday night, 2, to a big crowd and the performance gave best of satisfaction to all.—NOTES.—H. Tom Ward, the minstrel, will take charge of one of the new summer parks here.—Wm. H. Simms, the old vaudeville manager and who put the team of McIntyre and Heath together at this city, is now in the real estate business here. CAL. COHEN.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr. Monday rehearsal 10).—The Great Gay, handcuft king, excellent act; Hague and Herbert, favorites here, in a new act; Carroll and Clark, character singers and dancers, good; E. E. Oliver, illustrated songs, good.—THEATRIUM (Charley Reark, mgr.).—

"The Effects of the Storm" is attracting large crowds daily.—ELECTRIC (Vincent Menues, mgr.).—"Behind the Scenes" is drawing big here. ZINGO.

SCENECTADY, N. Y.

MOHAWK (Joe Weber, mgr. Monday rehearsal 10).—Morris Cronin and company, jugglers, excellent; Wylie's dogs took well; Delmore Sisters, very neat musical act; Gertie Reynolds and her Twirly Whirly Girls pleased; Patsy Doyle, comedian, well worth while; Bell-Prevost Trio, acrobats, very good; McKay and Cantwell closed the bill.—NOTE.—A Teddy bear matinee was given here Tuesday, which crowded the house with children, each of whom was presented with a Teddy bear. MARTEL.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Bill unusually strong and meritorious. Hallen and Fuller, very funny; Charles F. Semon, scream; Bert Levy, very clever; Byron and Langdon in "The Dude Detective," fine; Musical Avolos, splendid; Lina Pantzer, wire, good; Alice Lyndon Doll, pleasing. B. F. ROBERTSON.

ST. JOHN, N. B.

KEITH'S (F. Guy Bradford, res. mgr.).—Cramer and Beverly, singing and dancing, good; Ariel, water queen, performing in a tank, headliner and well applauded; Henry T. Waite, violinist, very clever; Orville and Frank, acrobats, best ever seen here; The Plottes, vocalists and character singing, very good; The Everettes, jugglers, pleased.—NOTE.—Byron and Blanche, booked, did not appear. Place filled by Waite, violinist. GORDON.

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TOLEDO, O.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Bill is good. "The Futurity Winner," great hit. Tom Edwards, the English ventriloquist, great favorite; Mlle. Nadje, beautiful figure and has pleasing act; Zena Kelle, wonderful child comedienne; Orth and Fern, comedy and music, good. Other good acts are Mathews and Ashley, Rado and Bertram and an original Pathe film.—EMPIRE (Abe Shapiro, mgr.).—"Gay Morning Glories," with the Hungarian Boys' Band. Show is bright and well up to the stand-

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ard. Next: "Troscadero."—NOTE.—Abe Shapiro has introduced "amateur night" as well as "wrestling night" at the Empire, which extra attractions are proving a drawing card.
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TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Mrs. Langtry, a magnet, turned people away. Tate's "Motoring," big scream, Emma Francis

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WASHINGTON, D. C.

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sketch; Brown and Bragg in "On and Off," hit; Mlle. Bartolletti, dancing, pleased; John Weber, good sketch and his work above the usual run; Mario and Aldo, gymnasts, clever. —NOTES.—John Lyons, the former manager Academy of Music, is now manager for Hap Ward in his new show, "Not Yet But Soon."—Lou Stark, manager "Broadway Gaiety Girls," left for New York on business and at the same time to attend the wedding of his brother.—Tom Waters and Major Newark, late comedians of Mack's "World Beat-ers," are in the city this week in a new play, "The Mayor of Langhault."—Owing to poor busi-ness, Archie L. Sheppard has closed his Sunday night moving pictures and vaudeville show at Convention Hall. W. H. BOWMAN.

TROY, N. Y.

PHOTOGRAPH (W. H. Graham, mgr. Monday re-hearsal 10).—Edith Helena, soprano, stellar at-traction; Fred Ray and company, travesty, pleased; Belchire Brothers, acrobatics, good; Victoria's Juggs, good. Others: Kelly and O'Brien, comedi-ans; V. P. Woodward, juggler, O'Brien and Havel;

Thomas and Payne, dancers.—LYCEUM (R. H. Keller, mgr.).—"The Alcazar Beauties," first half week. Last half, "Fay Foster." J. J. M.

ST. LOUIS, MO.

GAYETY (O. T. Crawford, mgr.).—"The Flubb Dubb Company," a clever musical farce, is the offering of the "Trans-Atlantics" this week. In the funniest Al Friend, J. C. Mack and Ed. Feh-nell are really funny and keep the crowd in good spirits. Next: "Runaway Girls."—STANDARD (L. Reicherbach, mgr.).—Max Luttbeg, the wrest-ling demon, is a valuable added attraction of the "Champagne Girls." Two bright musical travesties put the house in good humor. Next: "London Gaiety Girls."—COLUMBIA (L. Sharp, mgr.).—Anna Eva Fay, the headliner, is proving a drawing card. Julius Steger and company have a strong playlet. Four Merkel Sisters, European acrobats, very good; James H. Cullen proved an amusing monologist; Leroy and Woodford, con-versationists, fair; Georgina Clark was given a good reception; Martini and Millian, burlesque musicians, entertaining. E. J. C.

TERRE HAUTE, IND.

LYRIC (Jack Hoefler, mgr.).—Week Jan. 28: Del-A-Phone, the human telephone, very clever; Howley and Leslie, knockout; Blasonett and New-man, acrobats, best in their line seen here; Lin-coln Comedy Four, very good.—NOTES.—The new Varieties Theatre will play vaudeville and will have Dreamland and Electric theatres under the same roof and will run all summer. The acts will be booked by Western Vaudeville Association.

COULDN'T STOP ACT DON LENO

AND HIS HAPPY YOUNGSTERS

IN
"Examination Day In Township High School"

BOOKED SOLID BY WILLIAM MORRIS

Lyrics by Harold Attridge; special music by Wm. Frederick Peters, com-poser of "The Mayor of Tokio."

It is no infringement or copy of Gus Edwards' "School Boys and Girls" and neither can it be compared to that act in word or action.

Mr. Edwards or any one else cannot stop this act from scoring the most unprecedented hit in vaudeville.

Special scenery. Three changes of costumes. Magnificent colored electrical effects.

Among the song hits getting two and three encores and featured are: "Like the Rose You're the Fairest Flower," "Colorado," "Moonbeams," "Cinderella," "Won't You Let Me Put My Arms Around You."

The act is copyrighted and fully protected by law.

ROSENBAUM & COHN, Attorneys for Don Leno

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JACK

SUTHERLAND AND CURTIS

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References: {THE MORNING TELEGRAPH FRANCES ROCKEFELLER KING
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The house is being erected by the Lyric Theatre Company and will be managed by Jack Hoefler.—The Electric Theatre (Chas. P. Hoefler, mgr.), opposite the Lyric, is doing very well.

TRIMBLE.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr. Monday rehearsal 10).—Bill opened by the D'Estelle Sis-ters, good dancers. Joe Deming has an entertain-ing act. Ferreros with his musical dog pleased. Murphy, Nichols and company are better than ever. Ten Brooke, Lambert and company pleased all. Post and Russell, grotesque dancers and eccentric comedians, good. Morris and Morris, European eccentrics, one of the hits of the show. SETAB.

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Zara and Stetson, baton, fair; Werden and Gladdish, illus-trated songs, good; Quaker City Quartet, same village blacksmiths; Doherty Sisters, songs and dances, just about pass; Edwards, Davis and com-pany in "The Unmasking," favorable; Avery and Hart, laughter; Barth Brothers and Walton, acro-bats, short and good acrobatic act.—POLIT'S (Harry Parsons, mgr.).—Tahna Minstrels (local) played to big houses in spite of the fact that their efforts were not up to previous seasons. GIRARD.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday re-hearsal 10).—Week Jan. 28: Vasco, "the mad

musician," hit; Robert Whittier and company, sketch, good; Stuart and Keeley Sisters, songs and dances, go well; Fox and Foxie's Circus, big attraction; General Ed Lavine, comedy juggler, good show; Mlle. Alexandra and Bertie, gymnasts, fair.—BIJOU (Nash & Burrows. Monday re-hearsal 3).—Count Primo Magri and Mrs. Gen. Tom Thumb, attraction; Mandell and Corbey in musical sketch, "Summer Boarders and Sum R Not," make big hit; Omar and Persian, clever dancing; MacTurney, songs, fair; Little Trixie, songs and dances, good. S. J. HORTON.

WORCESTER, MASS.

POLIT'S (J. C. Criddle, mgr. Monday rehearsal 10).—The Six English Rockers, headed by Clara Thropp, very good; Milton and Jollie Nobles in "Why Walker Reformed," big hit; Al Carleton, the "skinny guy," amusing; Majestic Trio, old material; Wilton Brothers, comedy bar act, clever; Borani and Navarro, good; Herbert, the Frogman, good.—PARK (Alf. Wilton, mgr. Monday rehearsal 10).—"The Merry-makers" give a creditable performance. HARLOW L. STEELE.

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Length 45 feet; seats 78 persons; leather cov-ered seats; complete in every detail; air com-pressor, bell, whistle, etc.; cost \$2,000, will sell for \$500, F. O. B. Pittsburg. Address.

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MONITOR	DAISY LEON
PATRICK LEVY	HERMAN TIMBERG
SPIKE DUGAN	CHAS. De HAVEN
LOUIS HUNT	JACK SIDNEY
TONY MARIUCCIA	GUS EDWARDS
MAGGIE GRABENHEIMER	IRENE SHANNON
LIZZIE McGINNIS	LILLIAN GOHN
FRESHIE BUTTINSKY	GERTIE MOULTON
DAISY FAIR	ANNA LEHR



SONG HITS are

"IF A GIRL LIKE YOU LOVED A BOY LIKE ME."
"SCHOOL DAYS."
"YOU ARE MY FIREBUG."
"SAN ANTONIO."
"SOMEBODY'S SWEETHEART I WANT TO BE," and
"THE HURDY GURDY MAN."

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When I challenged you I was under the impression I was going to meet A SPORTSMAN AND A GENTLEMAN. I AM SORRY TO SAY YOU ARE NEITHER. Instead of answering my challenge in a direct manner, you try to make a grand stand play to some of the prominent managers by making it appear as if I were trying to show some of those gentlemen their business.

I GAVE YOU A DIRECT CHALLENGE TO SHOOT AT A HUMAN TARGET with rifles, and IF YOU ARE NOT A COWARD you will take it up. You say I must learn to shoot a pistol and a revolver. Why should I when I challenged you with a rifle? If I ever did use a pistol IT WAS A PISTOL, NOT A THING WITH A BARREL ALMOST AS LONG AS A RIFLE, and when I shot

it I STOOD UP and HELD IT AT ARMS' LENGTH with ONE HAND, not LYING ON MY BACK TO GET A BRACE and holding it with two hands, THE ONLY WAY I EVER SAW YOU SHOOT a pistol.

I will also say that every feat I perform in my act is ON THE SQUARE. I give the public ability and make good. It is NOT NECESSARY FOR ME TO DECEIVE THE PUBLIC THE SAME AS YOU DO, as I can make good with talent.

Trusting that you will meet me on Sunday, Feb. 17th, to complete arrangements for our contest. I am, Yours Sincerely,

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IRENE FRANKLIN

AT

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Week of Feb. 11th, 1907.

GOTHAM, Week Feb. 18th.

NOVELTY, Week Feb. 25th, 1907.

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ORPHEUM THEATRE
WEEK OF JAN. 28TH.

7th on the Bill—4:36 and 10:36.

ALHAMBRA THEATRE
WEEK OF FEB. 4TH.

4th on the Bill—3:15 and 9:15.

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A Scream from Start to Finish.

Sung by Every Headliner in Vaudeville.
Male and Female Version.

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Words by Edwd. Madden—Music by Dolly Jardon. A Novelty Creation—Funny and Melodious.

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American Version by Moran and Furth—Best Since "Bill Bailey."

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TELL

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A New Novelty Song.

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**You Kiss the
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RAWSON AND CLAREIn their own conception
"JUST KIDS"A substantial sketch replete with comedy and pathos. En route with "BOY TONS"
WEEK FEB. 11, BIJOU, PHILADELPHIA**HARRY TATE'S CO.**
FISHING AND MOTORINGNew York
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Vaudeville's Refined Entertainers with the Banjo.**May Crawford** and her
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The most refined singing and dancing act before the public. Address care VARIETY

THE WORLD'S GREATEST COMEDY AEROBATS--ORIGINAL

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UNDER SOLE MANAGEMENT JACK LEVY

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The Only and "Original"
Babes of the Jungle
GREENE AND WERNERStill working and don't play for Keith.) Acts that try to copy us only open shows.
UNDER THE PERSONAL DIRECTION OF WM. MORRIS FOR THE LAST FIVE SEASONS.

A MUSICAL ACT--ALL BRASS, NO STRINGS.

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CHAS. Low**GRACIE AND REYNOLDS**"WHAT FOOLS THOSE MORTALS BE."
With Watson's Burlesquers.

THE SINGER THAT CAN ACT.

FRANK COHANAsk Mr. C. H. Batchelder of Boston.
Permanent Address, Will Consider
11 HAWTHORN ST., Burlesque Offers
ROXBURY, MASS. For Season 1907-8.**THE
HUMAN
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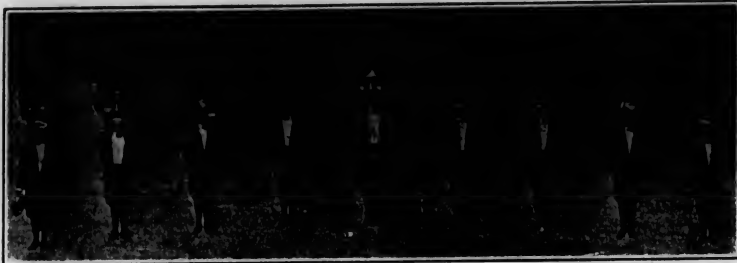
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The "Evening Times," Tuesday, Jan. 29, 1907.—The headline act at the People's Theatre this week is the one which John A. West presents, under the title, "The Musical Brownie." It is a blackface act, and in the delineation of the character of one of Palmer Cox's only and original, Mr. West is very clever. It made a great hit with the audience. The act was well liked and received much applause.
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JUST CLOSED OUR THIRD CONSECUTIVE SEASON OVER THE ORPHEUM, CASTLE, ANDERSON AND HOPKINS CIRCUITS.

A very taking and comical feature of the programme was "The Dummy's Holiday," presented by Harry Klein and Pearl Clifton. This is a very clever sketch, well out of the beaten path and rich in quaint, broad humor, and it was admirably presented in every respect.—"Times-Democrat" (New Orleans).

Klein and Clifton have a brilliant act this season, and an act that is in every respect a novelty.

Novelties are unusual in the vaudeville field, but in this instance it is cleverly furnished and makes an immediate hit. It is entitled "The Dummy's Holiday," and embodies an idea that is distinctly original. The audience is amused immensely and the act is cordially received.—"Commercial Appeal" (Memphis).

Orpheum.—Another feature is the sketch of Klein and Clifton, showing the holiday of the

dummies. It is well thought out and affords an opportunity for some original effects. The act made a hit.—Omaha "Bee."

The Columbia's New Bill.

Klein and Clifton's original novelty, "The Dummy's Holiday," reintroduced those clever dancers at the Columbia. The stage setting shows a street with Klein as a flexible clothing-store dum-

WEEK FEB. 3, COLUMBIA, CINCINNATI
my, and Pearl Clifton as a wax millinery model. Both "dummies" come to life unexpectedly; then both sing and dance in grotesque poses.—St. Louis "Republic."

Grand.—Klein and Clifton have a genuine scenic novelty, cleverly carried out in "The Dummy's Holiday." It is good from start to finish.—Indianapolis "Star."

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HARRY AND KATE JACKSON Creating a Furore of Laughter in
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Have leased "HIS DAY OFF" to Chas. Leonard Fletcher for Australia, and "UP AGAINST IT" to Mabel Bardine for England. Address WESTERN VAUDEVILLE ASSN.

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Feb. 18th.—Davis' G. O. H., Pittsburg.
Feb. 25th.—Valentine, Toledo, O.
March 4th.—Keith's, Columbus, O.March 11th.—Shea's, Buffalo, N. Y.
March 18th.—Shea's, Toronto, Canada.
March 25th.—Keith's, Cleveland, O.
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Comedy-Character-Musical Skit—8 CHARACTERS—3 NOVELTIES. Continuous Laughter and Applause. ALWAYS WORKING; NOT WORRYING.

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Tour now being arranged by REICH & PLUNKETT. Vaudeville feature with "8 Bells" this season.

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 Fifth Season with Bob Manchester.

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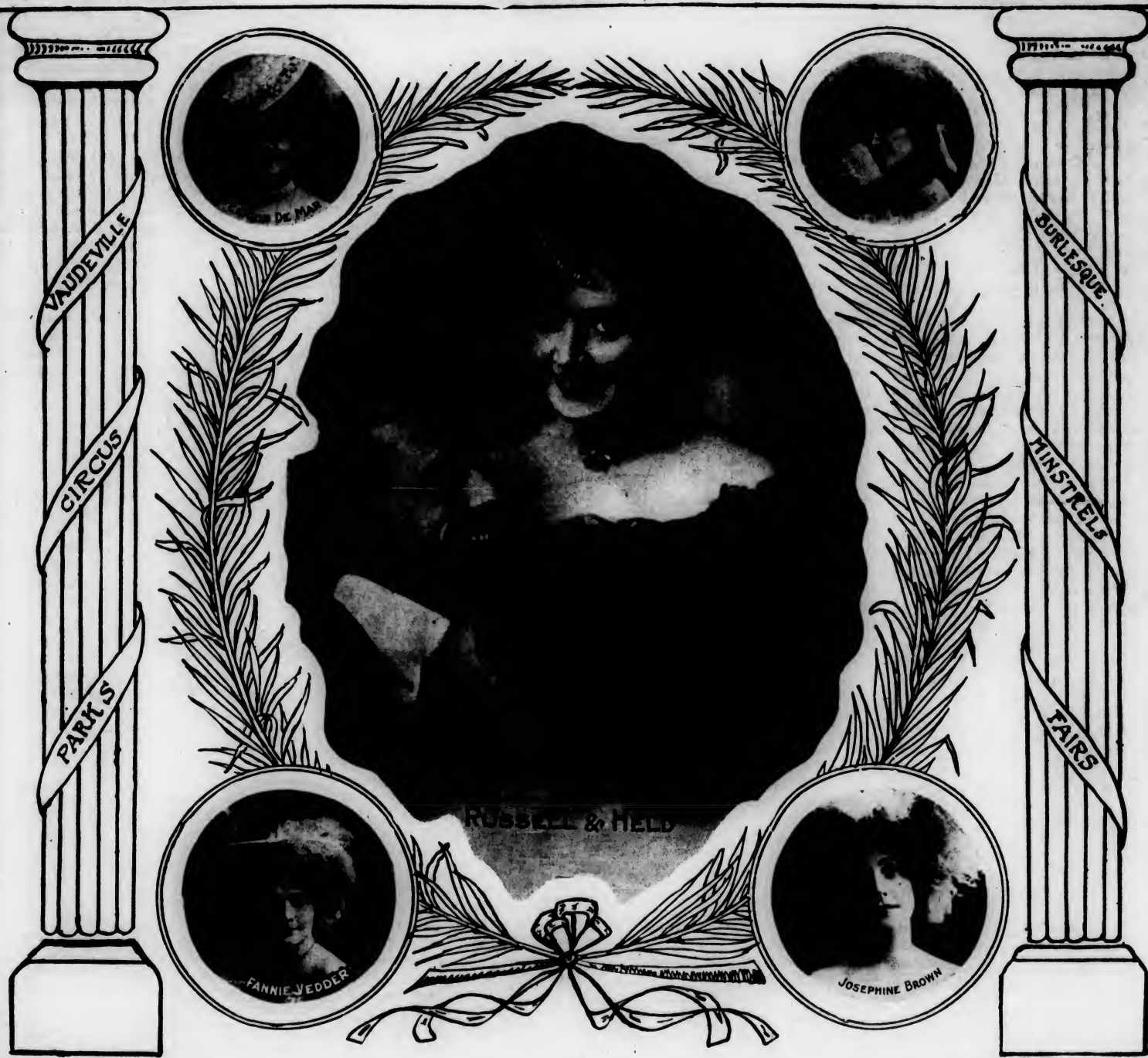
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VARIETY

VOL. V., NO. 10.

FEBRUARY 16, 1907.

PRICE TEN CENTS.



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Disappoints 5,000 Vaudeville Artists by the Move—New Booking Agency Formed.

Nothing more astounding has ever happened in vaudeville than the announcement on Tuesday (Lincoln's Birthday) that Percy G. Williams had entered into an agreement with B. F. Keith whereby the theatres of each would receive bookings from one office.

With Mr. Williams went Hammerstein's Victoria, and the move gave the Keith Booking Office a gain of six houses, removing seven houses from the William Morris office, which had previously booked for Williams and Hammerstein.

With the combination of Williams and Keith arose a new booking concern termed "The United Booking Offices of America." The directors are B. F. Keith, Percy G. Williams, E. F. Albee, F. F. Proctor, A. Paul Keith, William Hammerstein, Victor G. Williams and John J. Maloney. In a test of power the board would be equally divided as at present constituted, Mr. Maloney being a Williams adherent.

The United Booking Offices is a corporation, and a feature of its stock is that it is non-negotiable. Other than the holding of the stock, there is no agreement existing between Keith and Williams whereby either are bound for any stated period.

E. F. Albee is the general manager of the company, Percy G. Williams business manager and treasurer. Although the duties of Messrs. Albee and Williams have not been defined for publication, it may be safely stated that nothing of importance can or will occur in the offices of the booking concern without the knowledge and sanction of Williams.

Mr. Williams submitted his terms, and the terms upon which he entered the alliance, to the Keith people over three weeks ago. They were rejected. Up to within two hours of the time papers were signed on Monday evening Williams had no knowledge of the favorable consideration given by the Keith office.

The secrecy maintained during the entire negotiation was remarkable. It was ten hours after the managers had placed their signatures to the papers before William Morris became aware of the action which threatened at the moment to disrupt his office.

The remaining Morris managers gathered in conference and decided to remain as they were, for the present at least. This action was solidified by the announcement of Weber & Rush that they would turn over certain Eastern Burlesque Wheel houses for vaudeville to be booked through the Morris office. Up to yesterday no Morris manager had left the camp.

The action of Williams leaving Morris abruptly seemed as though aimed to cause a stampede of the remaining Morris managers to the Keith office. This same process was gone through at the time of the defection of F. F. Proctor and S. Z. Poli. Had the Keith office attempted to take all the Morris managers in a body before Mr. Williams left, partial success at any rate would have been the result.

As it was, the managers left said they

"would follow the crowd" and the announcement of Weber & Rush, with two houses, and Wilmer & Vincent, with three, that they would remain halted any steps contemplated at the moment by the smaller houses.

The profits resulting from the commission deducted from artists' salaries was quoted as a large reason why Mr. Williams left the Morris office. William Morris does not "split" commissions, and, contrary to the universal opinion, neither Williams nor Hammerstein held a financial interest in his business.

The commissions accruing from the bookings in Mr. Williams' six vaudeville theatres amounts to not less than \$35,000 each season. In joining Keith this sum was saved for the benefit of the United Booking Offices, in which Williams is interested and will derive a certain pecuniary benefit, said to be 50 per cent., not alone of own bookings, but from all profits which may come into the office.

Under the arrangement entered into between Keith and Williams, Mr. Williams' proposed vaudeville regime in the Chestnut Street Theatre in Philadelphia, is abandoned. The approaching opening date of that house may have influenced Keith considerably in his acceptance of Williams' terms. In exchange Keith removes vaudeville from the Harlem Opera House, transferring it to the 125th street theatre on the East Side, from whence the stock company will come to replace vaudeville at the Harlem Opera House.

There appears to be a doubt whether Mr. Williams can hold the lease of the Chestnut Street Theatre provided he does not play vaudeville in it, as, it is understood, the lease for the theatre under which Williams is to take possession reads.

The Fifth Avenue Theatre, another recent Keith-Proctor vaudeville enterprise, is announced to close on February 23, re-opening the Monday following with stock also. The Williams Boston Orpheum will remain open and play vaudeville at the pleasure of Mr. Williams. A condition that it should close was not included among the Williams terms and there is every indication to believe that Mr. Williams' terms as submitted to Keith were extremely exasperating to that manager.

The United Booking Offices do not include the West Vaudeville Association. The Western people, including the Orpheum circuit, are working with the United Booking Offices under a separate agreement which binds it in no way.

The vaudeville artists viewed the entry of Mr. Williams into the Keith office as a personal calamity. He had been looked up to by the workers as their salvation. The fear of the artists at once was that Williams would be merged into "Keith" and "Williams" lost.

With the acquisition of the Williams and Hammerstein houses the United Booking Offices has twelve first-class New York weeks at their disposal, taking in Jersey City and Newark. With a return date eighteen weeks could be given by the offices without any transportation.

MORRIS WITH KLAW & ERLANGER

The New York Theatre Steps Into the Morris Office and May Be the Forerunner of a K. & E. Vaudeville Circuit

"It's an ill wind that blows nobody good" is a proverb that William Morris should have engraved upon the walls of his booking office.

With the desertion of Percy G. Williams and Oscar Hammerstein from his list of managers came negotiations through which the New York Theatre of Klaw & Erlanger's will probably play vaudeville, opening around March 18 with Vesta Victoria as the headliner.

The mere opening of the New York as a vaudeville house is not so important in itself as the possible events that this move will lead up to. The Morris office lacks big houses. The removal of the Victoria, Alhambra, Colonial and the two Orpheums left Mr. Morris with the smaller cities only on his circuit to book for. If Klaw & Erlanger play vaudeville in the New York Theatre successfully it must be protected, and if this protection comes from no other source, Klaw & Erlanger must supply the first-class theatres in various large cities through the "Syndicate."

A. L. Erlanger is favorably inclined toward vaudeville as a commercial pursuit. He and his firm had dealings with the Keith office last spring looking toward a combination, but the plan then formulated did not develop.

Klaw & Erlanger would become a contestant for vaudeville superiority that the Keith-Williams combine must respect. Such an alliance with the Morris office would drive the Western Vaudeville Associations, with all its managers, farther away from the Keith office than it is at present.

There is another possibility also. "Syndicate" theatres extend from New York to San Francisco; from North to South. With K. & E. in the vaudeville business permanently the Orpheum Circuit would be threatened and all the Western houses in danger of opposition.

The tie that binds the Western Association to the Keith office is not strong enough to hold it in face of that possible opposition, and if the K. & E. Morris booking arrangements are successfully carried through it is far more likely that the Western Association will enter the Morris office to escape it than enter the United Booking Offices in an indissoluble compact.

Morris may recruit houses from other sources. Through Weber & Rush the new houses of the Eastern Burlesque Wheel can be turned over for vaudeville, if no other theatres are located in the cities. The Empire in Albany is immediately available. The Eastern shows play three days weekly there and could be shifted to some other point. In Toronto and Washington new theatres are now in course of erection for the Wheel.

L. Lawrence Weber, of the firm, has said that he would place two New York Theatres in the Morris office, if found necessary. One is believed to be the Majestic at Columbus Circle. It is under-

stood that a rental of \$45,000 yearly is asked for it during the unexpired term of the present lease, which still has five years to run.

There is the contingency that the Eastern and Western Burlesque Wheels will come to an understanding before next season, and in that event a vaudeville circuit stands ready for whomsoever will book it. The Empire Circuit (Western Wheel) some time ago submitted an offer for the purchase of the stock of the Columbia Amusement Company (Eastern Wheel). It was not accepted, but that the two burlesque factions may reach an understanding is not at all improbable.

The Morris office retains its support of the smaller theatres and requires five good weeks to place it on its former footing. The New York Theatre would be an important step in this direction. It is reported that when the newspapers printed on Thursday that the New York might play vaudeville E. F. Albee called up Mr. Erlanger and promised to "protect" Klaw & Erlanger. They do say that Mr. Erlanger hasn't yet stopped swearing.

The cheap-priced circuits enter into the consideration, as they did before, at the time of the Proctor-Poli abdication from the same office. The Sullivan-Considine string of houses extending over a wide territory is free to form any connection, and there are numerous smaller circuits which might find a way into the Morris office.

The vaudeville artists as a rule are inclined to support the Morris office to sustain the competition which it offers to the other vaudeville interests.

The departure of Williams and Hammerstein has left several openings which the other managers in the Morris office are quick to see. Mr. Williams was usually given the preference of any city he wished to invade or spoke for, and the present condition may raise what were considered smaller managers into a position of prominence, if their vaudeville ventures are extended.

KOHL & CASTLE ADDING.

Chicago, Feb. 16.

The plans for the Majestic, Milwaukee, have been drawn up by Kirschhoff & Rose, architects. The building will be fourteen stories high and will be used for offices as well as the theatre. Its estimated cost is over \$1,000,000. The enterprise was financed by the Schlitz Brewing Company and work of construction will be started May 1. C. E. Kohl, of Kohl & Castle, is personally supervising the details for the theatre.

The new Duluth house will be ready in October. The association has also arranged to book for the new theatre in State street, near Adams, this city. Four other playhouses in other cities are being planned by the Majestic Theatre executives. The names are withheld.

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The alliance of B. F. Keith and Percy Williams affects the vaudeville artists in numerous ways and strikingly illustrates the absolute necessity at the present time of maintaining an opposition. This opposition now is represented by the office of William Morris. The managers booking through it expect and deserve the support of all artists, for without that the pathway of a vaudeville manager outside the Keith breastworks will be a thorny one.

The artist for his future protection must listen to the heed of common sense. It is not required that thoughts of retaliation shall solely occupy his mind. Mr. Williams committed no crime by entering into a combination with Keith. He is the sole arbiter of his own business, and the same may be said of Keith.

If the artist desires to maintain his standing in the profession and the community he will be conservative and be guided by sound reasoning from his brothers. That will tell him to be careful in signing blanket or long time contracts in the Keith office; to consult the opposition before placing a bar between the Keith office and it, for without the opposition the artist will become a subservient tool.

Not alone will he be at the mercy of the United Booking Offices, with all that that implies, but the artist will necessarily have to accept the time that is offered in this country or go abroad.

Both Mr. Williams and Mr. Albee in their interviews say that there will be no cutting of salaries. This may reasonably be assumed to be true while opposition exists. Without competition for acts, however, no one in their proper senses will accept this statement literally.

Regarding the equitable contract which both men say will be prepared, that is quite likely to occur. Mr. Williams is behind the movement in the Keith office for an equitable contract, and it is unquestionably true that Mr. Williams entered the Keith office on his own terms. A condition probably was that an equitable contract be given the artists.

The artists' dependence in the new United Booking Offices of America is Percy G. Williams. While Mr. Williams has lost the unlimited confidence he enjoyed with the artists previous to the Keith alliance, if he fulfills his pledges in to-day's interview that prestige will be regained.

Under the present conditions prestige with the artists for Mr. Williams may not mean dollars and cents, or good shows, but it carries a sentiment with it that no man has little personal pride enough to push aside. Even Mr. Albee, who is looked upon by the artists as a steel cold where their interests are concerned, prefers the good will of the actors to an adverse opinion. It is human nature.

The effect of the Williams-Keith alliance will raise a leader in the opposition. At this moment the prominent opposition manager seems to be L. Lawrence Weber, of Weber & Rush. The firm has varied theatrical interests, from burlesque to the legitimate, and are thoroughly versed in vaudeville. Mr. Weber is recognized as a leader in the burlesque fight now on between the Eastern and Western Wheels, Weber & Rush forming an Eastern spoke, and the struggle for supremacy in the burlesque division has opportunely placed in Mr. Weber's hands ammunition for a vaudeville fight. His associates in the Wheel have unlimited confidence in him, and Mr. Weber seems at present to be the logical successor to Percy G. Williams in the Morris office.

Artists throughout the country reading the newspaper reports of the amalgamation conjure up the future as a terrible vision for himself. The fact should not be lost sight of that whether Percy G. Williams is independent, or connected with Keith, he must give a "show." That show must be the style and of the policy his houses have become identified with. Keith must give shows also. Mr. Keith now knows the difference between good and mediocre vaudeville. The audiences attending the Keith theatres have likewise recently become acquainted with an entirely new brand (for them) of vaudeville. This standard must be maintained by both managers, and to do it the artist is required.

The question confronting the artist today is "What is Keith going to do?" Another more serious query and one which will have a large bearing on the future, is "Will it be Keith always or Williams?" Mr. Williams may work a revolution in the Keith office in its attitude towards the

artist. If he does not, the results of years' honorable and conscientious dealings with his employees, and his enviable standing in the show world will be swamped in the name of "Keith" along with his own individuality. Time will tell.

An opportunity should be given the United Booking Offices to make good promises made at a moment when the artist is to be pacified. Meanwhile the artist must seek to aid the opposition in every way possible, and especially at the cost of financial loss and inconvenience.

John Clinton and Irene Jermon (formerly Tyce and Jermon) have formed a partnership under the management of Geo. Homans.

The Altmayer Theatre at McKeesport, Pa., is playing six vaudeville acts weekly, booked by Al Mayer.

Julius Tannen left last week to fill Western engagements.

Gennaro's Band opens at the Fifty-eighth Street house on March 11.

Nellie Florede has been engaged to replace Clara Thropp as the leader of "The English Rockers." Miss Thropp is said to be a candidate for musical comedy.

Franz Ebert and company in the comedy sketch "Dan Cupid" will go to London in May.

The engagement has been announced by Arthur Stamford, in "The Vanderbilt Cup," and Maude Earl, sister of Virginia Earl.

Julia Lee, formerly a member of Frank Daniels' company, will presently go into vaudeville with a straight singing act. She opens at Young's Pier, Atlantic City, Monday.

Negotiations are said to be under way for "Le Domino Rouge" act to play over the Moss-Stoll circuit in England.

Inman's, Coney Island, is booking for the coming season. The opening will take place the latter part of April.

M. B. Leavitt will return to America early in March, bringing over a number of acts which he will endeavor to book in vaudeville.

The Yukada Troupe, Five Alexanders, an aerial act, Perrelet with crocodiles and the "Flying Pigeon Ballet," all foreign acts, will probably be seen at the Hippodrome.

Florenz Ziegfeld, Jr., is arranging to produce a mammoth "review" at the Broadway Theatre in New York which is expected to run throughout the summer and is casting about for vaudeville novelties to be interpolated.

Coram, the English ventriloquist, sailed for home last week in an almost unconscious condition, due to a serious attack of rheumatism. He was carried aboard the boat.

The Willy Pantzer company, acrobats, has been engaged for the Victoria Roof this coming summer.

Lillie Sutherland, lately returned from an Australian tour, accompanied by Jack Curtis, is at present on the Orpheum circuit with their new act, "A Belle of Jaytown." They have a New York opening in view. Miss Sutherland was last seen in the East with her late husband, Mr. Martinetti.

Alan Dale, the critic, is developing the vaudeville habit. He had another review of a vaudeville bill this week.

Ziska and King are playing at the Fifth Avenue. Last Monday Mr. King said: "In all my experience I never played before an audience so intensely quiet as the one this afternoon."

Al Sutherland, the agent, will probably net this season about \$8,000 as his share of "The County Fair" profits, in which he is interested. Mr. Sutherland was a lonesome man last Sunday and sent for his young son, who is attending a military school. He is a manly little fellow and Mr. Sutherland had the boy to two vaudeville shows in the thirty-six hours permitted the youthful soldier in New York.

Ed Prevost, late of Prevost and Prevost, and a Miss Rothert were married on September 24 last. They will work together next season.

Ernest Shand, booked to open here last Monday, was obliged to put forward his time until next fall owing to illness. Mr. Shand is now in London.

The MacNaghetens and Alice Lloyd, English artists, open at Hammerstein's on February 25. They were engaged some time ago.

Geo. Evans plays Keith's, Cleveland, this week, after a short trip to Florida for his health.

Jack Lorimer, the Scotch comedian, returns home in May. He will not play the Orpheum circuit during this trip.

A "Lemon Club" has been formed by the house staff of the Star Theatre, Milwaukee.

Sam Goldie, at present manager of the "Bon Ton," has, it is understood, signed for a long term with Weber & Rush. This is Mr. Goldie's first season with burlesque and he made an enviable record with that show.

Wills and Hassan have been booked for the South African halls. They will depart from here next September.

"Vic" Williams, manager of the Colonial, claims the remedy for keeping speculators away from a theatre. Mr. William says: "Engage Creators Band."

Dick Brown and John Bragg, with the "Broadway Gaiety Girls," will leave that company to-night. Mlle. Bartoletti goes at the same time. Internal dissensions are said to be the cause.

WILLIAMS AND ALBEE TALK

Tell Why They Are Together and Promise Equitable Contract.

Between the high tension of the latest amalgamation, holding "conferences" with the other executives in the newly organized United Booking Offices of America, and engaging acts for future use, it was a difficult matter to reach Percy G. Williams for an interview on his junction with B. F. Keith this week.

A representative of VARIETY finally caught Mr. Williams on the telephone and an appointment resulted in a meeting which took place in what is the "legal" room of the Keith suite in the St. James Building.

Upon being questioned Mr. Williams remarked that he would not care to say anything in the absence of E. F. Albee, the general manager of the new booking firm, and conversation was delayed pending Mr. Albee's arrival.

With Mr. Albee's presence the talk became general, Messrs. Williams and Albee breaking in upon one another to explain points, and Mr. Albee was especially particular that his statements be not misunderstood.

The general remarks Mr. Williams prefaced by saying:

"I want you to make it perfectly clear that this new organization (United Booking Offices) opens a new era as well; there are no old scores or scars; no sores, but a good feeling toward all on our part.

"By combining with Keith for booking purposes only, I have not changed my disposition, nor can that be changed. I have always been for the artist, protected him and paid the salary I deemed fair, and so I shall always do. I can do more for the artist as I am now situated than I was in a position to before, and I feel that my standing with the vaudeville artists will give weight to anything I say.

"You may say that no cutting of salaries is contemplated and that an equitable contract has been discussed. A draft will be drawn and we shall be pleased to meet at any time a committee of artists to talk the matter of the contract over.

"It will not contain a 'Sunday clause,' but will require perhaps fourteen shows in one week to be given; neither will it contain a two weeks cancellation clause.

"All the managers connected with this office will book their own acts, selecting those that they wish, and this office is nothing more than a clearing house.

"I shall not operate the Chestnut Street Theatre in Philadelphia for vaudeville, but whether I give up that house or give some other form of amusement in it I am not prepared to say. My Boston Orpheum will continue; also my other houses.

"Through this combination we do not seek to oust opposition or squelch it, but I did not consider it good business that managers with vested interests should remain apart making faces at each other when better ends could be accomplished by joining forces.

"It is purely a commercial matter. Neither Mr. Keith nor myself gained anything by opposing each other, and we came together. In my opinion it will work to the betterment of vaudeville and for the artists.

"I have the greatest regard for William Morris and esteem him highly, but this is business."

Mr. Albee, upon being asked if he was in accord with Mr. Williams on the question of an equitable contract, said:

"Perfectly. I was never a believer in that two weeks cancellation clause and it should be stricken out. Also any other portion of an unfair contract. We want a contract that is simple and equitable. We have attempted a brief form, but find that there are so many points to cover that is impossible, but we are going to have an equitable contract, one to which neither the artist nor the manager will object, and Mr. Williams and myself will welcome a committee of artists to talk it over any time they wish to call."

Asked if a reduction of artists' salary would likely follow the formation of the United Booking Offices Mr. Albee replied:

"Why should it? Let me ask you something. Has the opposition of Mr. Williams and Mr. Keith since last September raised the salaries of the artists? Are they receiving more now than they did before that time? Salaries have increased as a matter of course. The artist receives more to-day than he did five years ago, but that is the advancement of vaudeville.

"The United Booking Offices is a corporation; I'm a part of it; Mr. Williams is a part of it and there are others connected with it. An act wants time; it comes to this office; the manager is here and if he wishes to book the act he does so. This office is a clearing house, no more, no less.

"The United Booking Offices does not include the Western Vaudeville Association, which books independently, although working with this office under a written agreement. The former scheme of consolidating the East and the West under that title fell through and this is a brand-new corporation.

"I don't want the artists to be mistaken in the attitude of this office. We are not against them. They are necessary to the conduct of our business. We are not concentrating our power in vaudeville. Opposition may spring up. We are taking no steps to check it, nor do we want to. The United Booking Offices has no desire to throttle anything or anybody, but has been organized upon purely business principles and for the best and safest conduct of our vaudeville.

"We have no antipathy to agents. That is another error. We encourage the agent. He brings us acts.

"The vaudeville artist is prosperous and the vaudeville business is good throughout the country. I have never given an interview of this character to a newspaper before, and I hope you will set this properly before your readers.

"VARIETY has said for the past two weeks that there was friction between Keith and Poli. That is not so. Never since Mr. Poli entered this office has one jar occurred. On the contrary, Mr. Poli has personally expressed his satisfaction to me several times."

REFUSED COMBINE'S PROFFER

William Morris Declined Management of United Booking Offices.

"Mr. Williams and Mr. Hammerstein had a perfect right to leave this office," said William Morris when asked by a VARIETY representative for an opinion upon the happenings of the past week. "Nothing held either of them. They were not under contract to book through this office, and as a matter of fact I did not know they had left until the deed was done.

"As far as joining the Keith office is concerned," continued Mr. Morris, "I received a proposition within the past month through Mr. Williams to go in there and assume the general charge of the United Booking Offices. An amount was named for my services and I was to be in supreme command."

"I gave in answer my final proposition to the proposal. It was that William Morris was to be on the door; that I was to receive \$50,000 a year for salary, and if the agency was in the form of a corporation, 61 per cent of the profits were to be mine.

"I was told that such an offer was impossible and out of reason. My answer was 'that I thought so, too.' Mr. Williams may have made a proposition at the same time on his own account. At any rate, a few days after I went to Saranac Lake, remaining a week. I heard nothing further in regards to Keith until last Tuesday, when I was informed of the combination.

"My office remains open; I am doing business in my own name and shall never do it otherwise. There may have been

rumors that I would join the United Booking Offices, but there is only one way that that can happen, and that is when the 'William Morris' sign hangs outside. That is equivalent to remarking that if William Morris is ever connected with anyone else in his booking business, it will be as William Morris and under no other name or title.

"This office without Messrs. Williams and Hammerstein will not suffer. I expect shortly to announce the details of a new circuit which I think will give this office a larger circuit of theatres to book for than it has ever had.

"Opposition in vaudeville is positive. Whether I book for it or whether I don't, opposition will arise and exist. It is the conditions; not one man or a set of men who will regulate that. There are any number of large cities in this country which will support two vaudeville houses easily. In some it isn't even the question of 'the survival of the fittest,' but business will come to both."

"The vaudeville artist to-day is an important factor in any attempt to corner the vaudeville field. He must be reckoned with. The vaudevillian as a rule and in a larger proportion than in any other branch of the theatrical business has saved his money.

"The public and the artist will create competition in vaudeville. Of that I am sure. I shall continue to book vaudeville as I have always done. That is my business, and my office is open to anyone who desires to engage an act."

PHILADELPHIA GUESSING.

Philadelphia, Feb. 15.

The amalgamation of the Keith-Proctor, Hammerstein and Williams interests which affected this city materially came as a surprise. The principal topic since has been the plans for the future of the Chestnut Street Theatre which was recently leased by Williams and scheduled to open as a vaudeville house March 11.

When asked regarding the effect the new combination might have a representative of Nixon & Zimmerman stated that so far as they were concerned they were out of it. Good security is held to protect the lease and arrangements have been made to hand the theatre over to Williams on time, May Irwin being the final looking by the syndicate.

Paul Keith was in the city on Wednesday, but nothing could be learned and there appeared to be an air of "don't know" prevailing in the entire local atmosphere. It is strongly felt here that stock will be tried in the Chestnut Street Theatre, Williams and Keith being interested.

There is no stock company in Philadelphia at present, the Miller and Kaufman management replacing their stock company in the old Forepaugh Theatre with combinations early in the present season. Since then there has been a constant clamoring for a return to the stock plan and it is more than likely that the Keith-Williams combination may take advantage of the opening.

CHICAGO'S VIEW.

Chicago, Feb. 15.

The reported amalgamation of Williams and Keith stirred up the artists playing in this city immensely.

All worried immediately over a prospective cut in salaries. Some anticipated improved conditions in the Keith Office if Mr. Williams assumes the booking direction there. The belief was prevalent that the new combination would not have a long life, as it is expected that Williams and Albee will clash often.

The Comedy Club members in the city suggest an affiliation immediately with the White Rats, all to book through the office of William Morris exclusively in the event of trouble following the merger.

There has been heard talk of "strike" among the artists, but only in a general way. There is no prominent Comedy Club member playing here this week. James J. Morton, the club's secretary, is in St. Louis and comes to Chicago on Sunday.

J. J. Murdock in an interview says the combination has not been formed to cut salaries.

CHARLES ZIMMERMAN ILL.

Chicago, Feb. 15.

It is reported, here that Charles Zimmerman, manager of the Empire Theatre, Indianapolis, is seriously ill and the worst is expected.

H. B. Marinelli has opened an office in Berlin.

ENGLISH ARTISTS SCORE A POSITIVE VICTORY; FRIGHTENED MANAGERS SEEK TO MAKE TERMS

Concede All But Two Demands of the Strikers, but V. A. F. Refuses Their Bid for Peace—Deadlock Submitted to Arbitration

(Special Cable to VARIETY.)

By C. C. BARTRAM.

(Editor "The Performer.")

London, Feb. 14.

Victory in the big music hall war rests with the artists.

Confronted in front by the solid ranks of the striking artists and pressed from behind by clamorous shareholders who viewed with rising panic the melting of prospective dividends, the managers have sent forward the white flag of compromise.

After a three days peace conference between Stoll, Gibbons (represented by counsel) Henri Gros, and Tozer and representatives of the Alliance, the managers agreed to capitulate, conceding to the striking artists everything demanded except the "barring clause" and the V. A. F. contract form which the artists insisted should be used in making engagements.

The conditions to which the managers agreed were:

That at all halls working two shows a right, all matinees shall be paid for at the rate of one-twelfth salary for each matinee. In one show a night halls all matinees over one per week to be paid for at the rate of one-seventh salary.

That no artist or artists shall be transferred from one hall to another without his, her or their consent.

That "time" shall not be varied after Monday in each week without the artists' consent.

That all disputes shall be referred to a board of arbitration, such board to consist of two nominees of the manager and two nominees of the Variety Artists' Federation Executive Committee, and an independent chairman, to be nominated by the above four nominees.

No commission to be stopped where artists are booked direct.

No bias or prejudice to be shown to any artist who has taken part in this movement.

This basis of compromise was offered the National Alliance, but upon being submitted was immediately refused, the two main points of the artists' grievance being ignored.

The peace conference abandons her vaude to nothing it has she will be principal the difference Slavin at the New Theatre, arbitrators with musical comedy shortly. The "New Theatre" will be known as the Whitney Opera House. Rehearsal started this week. Mr. Whitney wanted Marie Dressler, but was unable to secure her.

GRAU'S BENEFIT.

On Sunday evening, February 24, Robert Grau, the vaudeville agent, will be tendered a benefit at the Majestic Theatre.

The Scala Theatre recently secured by the V. A. F. has been opened as a permanent establishment and the performances there have met with immense success.

"Strike" hardly covers this music hall war; it is rebellion and revolution. An attempt to arrest its progress by arresting some of the strikers added fuel to the flames.

Marie Kendall and her husband, Steve McCarthy, while distributing strike dodgers at the Oxford were arrested on the charge of obstructing the footway, but were immediately bailed by Joe O'Gorman.

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WILLIAMS AND ALBEE TALK

Tell Why They Are Together and Promise Equitable Contract.

Between the high tension of the latest amalgamation, holding "conferences" with the other executives in the newly organized United Booking Offices of America, and engaging acts for future use, it was a difficult matter to reach Percy G. Williams for an interview on his junction with B. F. Keith this week.

A representative of VARIETY finally caught Mr. Williams on the telephone and an appointment resulted in a meeting which took place in what is the "legal" room of the Keith suite in the St. James Building.

Upon being questioned Mr. Williams remarked that he would not care to say anything in the absence of E. F. Albee, the general manager of the new booking firm, and conversation was delayed pending Mr. Albee's arrival.

With Mr. Albee's presence the talk became general, Messrs. Williams and Albee breaking in upon one another to explain points, and Mr. Albee was especially particular that his statements be not misunderstood.

The general remarks Mr. Williams prefaced by saying:

"I want you to make it perfectly clear that this new organization (United Booking Offices) opens a new era as well; there are no old scores or scars; no sores, but a good feeling toward all on our part.

"By combining with Keith for booking purposes only, I have not changed my disposition, nor can that be changed. I have always been for the artist, protected him and paid the salary I deemed fair, and so I shall always do. I can do more for the artist as I am now situated than I was in a position to before, and I feel that my standing with the vaudeville artists will give weight to anything I say.

"You may say that no cutting of salaries is contemplated and that an equitable contract has been discussed. A draft will be drawn and we shall be pleased to meet at any time a committee of artists to talk the matter of the contract over.

"It will not contain a 'Sunday clause,' but will require perhaps fourteen shows in one week to be given; neither will it contain a two weeks cancellation clause.

"All the managers connected with this office will book their own acts, selecting those that they wish, and this office is nothing more than a clearing house.

"I shall not operate the Chestnut Street Theatre in Philadelphia for vaudeville, but whether I give up that house or give some other form of amusement in it I am not prepared to say. My Boston Orpheum will continue; also my other houses.

"Through this combination we do not seek to oust opposition or squelch it, but I did not consider it good business that managers with vested interests should remain apart making faces at each other when better ends could be accomplished by joining forces.

"It is purely a commercial matter. Neither Mr. Keith nor myself gained anything by opposing each other, and we came together. In my opinion it will work to the betterment of vaudeville and for the artists.

"I have the greatest regard for William Morris and esteem him highly, but this is business."

Mr. Albee, upon being asked if he was in accord with Mr. Williams on the question of an equitable contract, said:

"Perfectly. I was never a believer in that two weeks cancellation clause and it should be stricken out. Also any other portion of an unfair contract. We want a contract that is simple and equitable. We have attempted a brief form, but find that there are so many points to cover that is impossible, but we are going to have an equitable contract, one to which neither the artist nor the manager will object, and Mr. Williams and myself will welcome a committee of artists to talk it over any time they wish to call."

Asked if a reduction of artists' salary would likely follow the formation of the United Booking Offices Mr. Albee replied:

"Why should it? Let me ask you something. Has the opposition of Mr. Williams and Mr. Keith since last September raised the salaries of the artists? Are they receiving more now than they did before that time? Salaries have increased as a matter of course. The artist receives more to-day than he did five years ago, but that is the advancement of vaudeville.

"The United Booking Offices is a corporation; I'm a part of it; Mr. Williams is a part of it and there are others connected with it. An act wants time; it comes to this office; the manager is here and if he wishes to book the act he does so. This office is a clearing house, no more, no less.

"The United Booking Offices does not include the Western Vaudeville Association, which books independently, although working with this office under a written agreement. The former scheme of consolidating the East and the West under that title fell through and this is a brand-new corporation.

"I don't want the artists to be mistaken in the attitude of this office. We are not against them. They are necessary to the conduct of our business. We are not concentrating our power in vaudeville. Opposition may spring up. We are taking no steps to check it, nor do we want to. The United Booking Offices has no desire to throttle anything or anybody, but has been organized upon purely business principles and for the best and safest conduct of our vaudeville.

"We have no antipathy to agents. That is another error. We encourage the agent. He brings us acts.

"The vaudeville artist is prosperous and the vaudeville business is good throughout the country. I have never given an interview of this character to a newspaper before, and I hope you will set this properly before your readers.

"VARIETY has said for the past two weeks that there was friction between Keith and Poli. That is not so. Never since Mr. Poli entered this office has one jar occurred. On the contrary, Mr. Poli has personally expressed his satisfaction to me several times."

REFUSED COMBINE'S PROFFER

William Morris Declined Management of United Booking Offices.

"Mr. Williams and Mr. Hammerstein had a perfect right to leave this office," said William Morris when asked by a VARIETY representative for an opinion upon the happenings of the past week. "Nothing held either of them. They were not under contract to book through this office, and as a matter of fact I did not know they had left until the deed was done.

"As far as joining the Keith office is concerned," continued Mr. Morris, "I received a proposition within the past month through Mr. Williams to go in there and assume the general charge of the United Booking Offices. An amount was named for my services and I was to be in supreme command."

"I gave in answer my final proposition to the proposal. It was that William Morris was to be on the door; that I was to receive \$50,000 a year for salary, and if the agency was in the form of a corporation, 51 per cent of the profits were to be mine.

"I was told that such an offer was impossible and out of reason. My answer was 'that I thought so, too.' Mr. Williams may have made a proposition at the same time on his own account. At any rate, a few days after I went to Saranac Lake, remaining a week. I heard nothing further in regards to Keith until last Tuesday, when I was informed of the combination.

"My office remains open; I am doing business in my own name and shall never do it otherwise. There may have been

rumors that I would join the United Booking Offices, but there is only one way that that can happen, and that is when the 'William Morris' sign hangs outside. That is equivalent to remarking that if William Morris is ever connected with anyone else in his booking business, it will be as William Morris and under no other name or title.

"This office without Messrs. Williams and Hammerstein will not suffer. I expect shortly to announce the details of a new circuit which I think will give this office a larger circuit of theatres to book for than it has ever had.

"Opposition in vaudeville is positive. Whether I book for it or whether I don't, opposition will arise and exist. It is the conditions; not one man or a set of men who will regulate that. There are any number of large cities in this country which will support two vaudeville houses easily. In some it isn't even the question of 'the survival of the fittest,' but business will come to both.

"The vaudeville artist to-day is an important factor in any attempt to corner the vaudeville field. He must be reckoned with. The vaudevillian as a rule and in a larger proportion than in any other branch of the theatrical business has saved his money.

"The public and the artist will create competition in vaudeville. Of that I am sure. I shall continue to book vaudeville as I have always done. That is my business, and my office is open to anyone who desires to engage an act."

PHILADELPHIA GUESSING.

Philadelphia, Feb. 15.

The amalgamation of the Keith-Proctor, Hammerstein and Williams interests which affected this city materially came as a surprise. The principal topic since has been the plans for the future of the Chestnut Street Theatre which was recently leased by Williams and scheduled to open as a vaudeville house March 11.

When asked regarding the effect the new combination might have a representative of Nixon & Zimmerman stated that so far as they were concerned they were out of it. Good security is held to protect the lease and arrangements have been made to hand the theatre over to Williams on time, May Irwin being the final booking by the syndicate.

Paul Keith was in the city on Wednesday, but nothing could be learned and there appeared to be an air of "don't know" prevailing in the entire local atmosphere. It is strongly felt here that stock will be tried in the Chestnut Street Theatre, Williams and Keith being interested.

There is no stock company in Philadelphia at present, the Miller and Kaufman management replacing their stock company in the old Forepaugh Theatre with combinations early in the present season. Since then there has been a constant clamoring for a return to the stock plan and it is more than likely that the Keith-Williams combination may take advantage of the opening.

CHICAGO'S VIEW.

Chicago, Feb. 15.

The reported amalgamation of Williams and Keith stirred up the artists playing in this city immensely.

All worried immediately over a prospective cut in salaries. Some anticipated improved conditions in the Keith Office if Mr. Williams assumes the booking direction there. The belief was prevalent that the new combination would not have a long life, as it is expected that Williams and Albee will clash often.

The Comedy Club members in the city suggest an affiliation immediately with the White Rats, all to book through the office of William Morris exclusively in the event of trouble following the merger.

There has been heard talk of "strike" among the artists, but only in a general way. There is no prominent Comedy Club member playing here this week. James J. Morton, the club's secretary, is in St. Louis and comes to Chicago on Sunday.

J. J. Murdock in an interview says the combination has not been formed to cut salaries.

CHARLES ZIMMERMAN ILL.

Chicago, Feb. 15.

It is reported, here that Charles Zimmerman, manager of the Empire Theatre, Indianapolis, is seriously ill and the worst is expected.

H. B. Marinelli has opened an office in Berlin.

ENGLISH ARTISTS SCORE A POSITIVE VICTORY; FRIGHTENED MANAGERS SEEK TO MAKE TERMS

Concede All But Two Demands of the Strikers, but V. A. F. Refuses Their Bid for Peace—Deadlock Submitted to Arbitration

(Special Cable to VARIETY.)

By C. C. BARTRAM.

(Editor "The Performer.")

London, Feb. 14.

Victory in the big music hall war rests with the artists.

Confronted in front by the solid ranks of the striking artists and pressed from behind by clamorous shareholders who agreed with rising panic the melting of prospective dividends, the managers have sent forward the white flag of compromise.

After a three days peace conference between Stoll, Gibbons (represented by counsel) Henri Gros, and Tozer and representatives of the Alliance, the managers agreed to capitulate, conceding to the striking artists everything demanded except the "barring clause" and the V. A. F. contract form which the artists insisted should be used in making engagements.

The conditions to which the managers agreed were:

That at all halls working two shows a right, all matinees shall be paid for at the rate of one-twelfth salary for each matinee. In one show a night halls all matinees over one per week to be paid for at the rate of one-seventh salary.

That no artist or artists shall be transferred from one hall to another without his, her or their consent.

That "time" shall not be varied after Monday in each week without the artists' consent.

That all disputes shall be referred to a board of arbitration, such board to consist of two nominees of the manager and two nominees of the Variety Artists' Federation Executive Committee, and an independent chairman, to be nominated by the above four nominees.

No commission to be stopped where artists are booked direct.

No bias or prejudice to be shown to any artist who has taken part in this movement.

This basis of compromise was offered the National Alliance, but upon being submitted was immediately refused, the two main points of the artists' grievance being ignored.

The peace conference to nothing it has the difference arbitrators

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ASKS DIVORCE FROM NELLIE FLOREDE.

Nellie Florede, the new head of "The English Rockers," was served with papers in a divorce suit brought against her by her husband while playing Sheedy's Fall River this week.

It appears from Miss Florede's statement that she retired from the stage several years ago when she married. Recently, while her husband was in Hot Springs, Ark., she was visited in Chicago by H. Robert Law, of the firm of Law & Shea, owners of the "Rocker" act, and invited to take Clara Thropp's place as the head of it. She did so and the divorce suit is brought under the laws of Illinois, alleging desertion.

CARL W. SANDERSON DIES.

Kansas City, Feb. 15.

Carl W. Sanderson, of Sanderson and Bowman, who played at the Orpheum here last week, died Sunday morning at the University Hospital. He had been ill three days with paralysis.

Billie Bowman, his wife and partner, removed the body to her home, Palmer, Mich., for burial.

DOROTHY LUBAN TRIES SUICIDE.

St. Louis, Feb. 15.

Dorothy Luban, whose stage name is Dorothy Robinson, a Brooklyn, N. Y., girl and a member of "The Champagne Girls" company, attempted suicide by drinking carbolic acid in the Union Station and is now slowly recovering in a local hospital.

According to the girl's story she had been insulted by a member of the company, a man whose name she refused to divulge. She says she took her complaint to the manager of the organization, A. Fisher, informing him that either she or the offender must leave the troupe. She left the company immediately.

As the burlesquers gathered at the station she appeared among them and swallowed the acid. Miss Luban was a former resident of St. Louis but has made her home in Brooklyn recently. She is nineteen years old and has been on the stage three years.

DESPONDENT, KILLED HIMSELF.

Toledo, O., Feb. 15.

Will F. Thompson, for four years piano player at the Valentine Theatre, committed suicide in Detroit a few days ago by shooting himself through the head. Neither the members of his family nor his friends are able to assign any motive for the suicide. Thompson begged for three days lay off to rest. He went immediately to Detroit and registering in a hotel there made deliberate preparations for self-destruction.

THEATRE'S COLD STORAGE PLANT.

Danville, Ill., Feb. 15.

The Lyric here is being equipped with a cold air plant and electric fans unlimited and it is announced that the house will run all summer. The Lyric is doing a capacity business now and the management proposes to strike while the iron is hot. Hence the curious experiment of installing a refrigerating plant. Oliver Cotton, formerly musical director with one of the Jack Hoeffler road shows, is now musical director here.

CHEAP CIRCUITS FIGHTING.

San Francisco, Feb. 15.

Arrangements are being rapidly completed for the invasion of the California territory by the Sullivan-Considine combination. Their initial enterprise, the People's, Los Angeles, will open March 1 under the management of Bert Donnelly, a nephew of Considine.

Plans are being perfected for houses in Oakland and other California towns; also in Nevada and towns along the line of the Los Angeles & Salt Lake Railroad.

When all plans have been completed, the S. & C. people will have a loop circuit, starting acts from Chicago playing the north and Northwest, thence down the coast to San Diego, through Los Angeles, over the Salt Lake route, Ogden, Salt Lake and Denver, back to the starting point.

On September 7 of this year the arrangement whereby the "Three Ls" play the Sullivan-Considine acts will end and with its expiration will come, if indications count for anything, a battle for supremacy in the territory now occupied by the "Three Ls."

Both sides are taking time by the forelock and the battle ground is being arranged.

A strange feature of the situation is the position of Archie Levy. Although himself constituting one of the "Three Ls" he is the personal representative here of Sullivan & Considine and should matters drift without a mutual understanding he would undoubtedly cast his lot with the Northern people.

Considine will be in San Francisco February 23 in furtherance of his California plans.

Tony Lubelski in an interview stated that his relations with the S.-C. people were as harmonious as ever, and denied that Sullivan & Considine were ever compelled to pay an act for unfilled time as a result of their affiliation with the "Three Ls."

THREE Ls IN OAKLAND.

San Francisco, Feb. 15.

A syndicate of Oakland capitalists, of which the Novelty Theatre Co. (Tony Lubelski, president), is part owner, has bought a prominent corner in that city on which they will erect a modern office building, with theatre.

The plans call for a ground interior theatre of 1,000 capacity. The Novelty Co. will be the lessee. This means another "Three Ls" house.

The same parties in conjunction with Dick Abrams, who is interested in the Grauman enterprises, will erect the contemplated Washington Square Theatre instead of the Wigwam Co. (Pinous Harris), as originally announced.

WAYBURN'S OWN BUILDING.

Ned Wayburn this week acquired the property at 143 West Forty-fourth street, immediately adjoining the Hudson Theatre, through the MeVickar Realty Company, of Fifth avenue. The building is a five-story brown stone front. It is to be occupied in its entirety by Wayburn's training school for the stage and other enterprises in which that manager and producer is engaged and is to be called "The Wayburn Building." He will take possession March 31.

"YIDDISH" STRIKERS WIN.

The strike of the "Yiddish" actors against the Association of Managers controlling a considerable chain of houses on the lower East Side has been settled. Victory rests with the actors. They demanded the renewal of the old contract which gave a union scale of wages. The actors themselves were not at first involved in the difficulty. The managers of seven or eight music halls had refused to recognize the union to which the stage hands and musicians were allied and the Actors' Union of America, to which the Yiddish performers belong, went out on a sympathetic strike.

The strike was called early in January and has progressed with varying fortunes to both sides until late last week, when the Managers' Association capitulated.

Under the peace agreement the strikers will receive the regular union scale of wages. In addition the managers agree to sign contracts with everybody concerned in the strike, and recognize the union, whereby the workers shall operate under year contracts.

THE POWER OF "SHAPE."

Sophie Brandt, who played Lulu Glaser's parts in "The Madcap Princess" and several other light operas, will make her vaudeville debut under the Keith patronage. In several of the musical comedies Miss Brandt appeared in tights, but when it came to working alone backed up and accompanied only by an olio drop she refused to consider such light attire.

It was long skirts for her or—well, possibly if the Keith people would boost the ante sufficiently she might overlook the possibility of hampering her Art with bifurcated clothes.

The Keith Booking Office considered the proposition and with Miss Brandt's attractive curves in mind agreed to it. And so the glad news is disseminated that she will presently shine on the Keith stage hereabouts during the present month resplendent in spangles and tights.

ADELE RITCHIE ILL.

Detroit, Feb. 15.

Adele Ritchie left for New York Wednesday, having been taken suddenly ill while playing the Temple Theatre, Detroit, earlier in the week. Miss Ritchie was seized with a serious attack Wednesday and could not play. She received medical attention in her apartments in the Hotel Cadillac and later in the day was placed aboard the Michigan Central Express for New York.

Junie Pelton, formerly with Robert Hilliard, substituted for her for the balance of the week.

TRANSFER COS. NEGLECTFUL.

Some sort of concerted action is due to be taken by artists against the transfer concerns who enter into agreements to call for and deliver baggage in time to make connection for specific trains. Probably more performances are missed that cause than from illness or other providential interference.

Barring a little ranting and raging and swearing, all artists submit regularly to this totally unnecessary form of material inconvenience.

A black list of the flagrant offenders might readily be established if some one took the trouble to inaugurate it.

ROBERTS REMAINS HERE TO PLAY

R. A. Roberts, the English protean artist, who arrived in New York last week in company with Sydney M. Hyman, the South African vaudeville magnate, had intended to return to Europe last Wednesday, but was prevailed upon to remain here for a limited engagement. Roberts was suffering from a severe attack of insomnia which necessitated his cancellation of his English music hall engagements, possibly induced by the pressure of the strike on the other side, and his trip to America was in search of health. He had cabled to England and his assistants, together with a duplicate set of scenery and paraphernalia, will leave Liverpool bound West to-day, arriving here in time to open at the Twenty-third Street Theatre February 25, in a revival of "Dick Turpin." In spite of the contention of the Marine office that they hold an exclusive booking contract for Roberts' American engagement, the arrangements were consummated by Sydney Hyman.



EDITH HELENA.

Ever since Miss Helena has been singing vaudeville, which is a little more than four years she has tried to secure a song to replace standard classic ones of by-gone age, which has been singing. It is no exaggeration to say that within the four years Miss Helena has received more than three thousand songs, most poor. Of course, in that number some were good, especially those written for and dedicated to her by composers and song writers in America, Germany, Italy, France and England, but curiously enough, not one of these songs could be used in vaudeville. When Miss Helena received a copy of "THE NIGHTINGALE" published by Chas. K. Harris, she was about to throw it away as has been her custom with the great mass of music which encumbers her mail; but she glanced through the copy and said: "At last! I think I have something that I can use." On one occasion a music publisher offered Miss Helena \$100 a week if she would sing a certain piece. She listened to the song and declined the offer, telling the publisher that if he would give her the money she wanted she would pay \$10,000 cash for this song "THE NIGHTINGALE" fits the time and Miss Helena has been using it over the Keith circuit in Syracuse, Troy, and this past week Hyde & Behman's Theatre, Brooklyn, to tremendous applause at each performance, and will continue during her career as a singer before the public to come. Which song he or she is glad to sing it a soprano sings to sing a melody to full.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Sacramento, Cal., Feb. 3.
Editor Variety:

I notice in VARIETY of January 26 an item of the appearance of myself at the Dime Museum, Philadelphia, T. F. Hopkins, manager. It is a barefaced falsehood. I have only appeared in four vaudeville houses since my entombment in the shaft of the Edison Power Company, near Bakersfield, Cal. Will you expose this fraud? Knowing that your paper never countenances such proceedings I have no fear but that I will receive fair treatment at your hands. Any one knows that it would be impossible for me to exhibit myself in two cities at the same time.

Lindsay B. Hicks,

"The Entombed Miner."

(The facts as stated in the above letter by Mr. Hicks are correct. We have been in receipt of several letters regarding this discrepancy, but VARIETY'S Phila-

delphia correspondent (Geo. M. Young) reports bills only of the Museum in that city, without comment, and the paper therefore took no cognizance of the matter.—Ed.)

New York, Feb. 12.

Editor Variety:

There is a team by the name of Goforth and Doyle that is using an act that I did for seven years, known as "Mush." I wish you would state that if the above team would go forth and find something else besides another man's act they might find more territory to work in and be spared the embarrassing position of having it said of them, "They are doing Rawls and Von Kaufman's act," and also do justice to an artist who has made a reputation from coast to coast with his own work.

Will Rawls.

Of Rawls and Von Kaufman.

MARINELLI "NEGOTIATING."

There has been considerable speculation as to what course the H. B. Marinelli office will pursue in the new merger developments of the week. It was admitted at the New York branch of the agency that Marinelli and the American managers were negotiating by cable, and a definite result would cap these negotiations within a few hours. Antone Johnson, the New York manager of the Marinelli agency, cabled a lengthy report of the merger to his principal Wednesday and asked for instructions. What they were is not known.

"TONY" A WOODS PLAY.

Genaro and Bailey have signed contracts with Al H. Woods for a tour under the management of that producer in a four-act version of their new sketch "Tony, the Bootblack."

The contract carries with it the privilege of a two years renewal. The play is to be written by Owen Davis, author of "Nellie, the Beautiful Cloak Model." It becomes operative September 1 next.

CASINO FOR RICE AND PREVOST.

The comedy acrobatic team of Rice and Prevost has entered into a contract with the Shubert Brothers and will remain under their direction for two years at least. The vaudeville pair will first be seen in a Shubert cast at the Casino next October in a new production.

MABEL HITE LEAVES VAUDEVILLE.

Chicago, Feb. 15.

When Mabel Hite abandons her vaudeville engagements she will be principal aid to John Slavin at the New Theatre, which opens with musical comedy shortly. The "New Theatre" will be known as the Whitney Opera House. Rehearsal started this week. Mr. Whitney wanted Marie Dressler, but was unable to secure her.

GRAU'S BENEFIT.

On Sunday evening, February 24, Robert Grau, the vaudeville agent, will be tendered a benefit at the Majestic Theatre.

ONE AUTOMOBILE NOT ENOUGH.

Having grown weary of the pastime afforded by allowing one automobile to run across his body twice a day, Zenda, the strong man, playing with "Rose Sydel's London Belles," has framed up a new act on the same lines during which two machines will attempt to crush him at the same time.

Zenda "tried out" the idea and ascertained that by lying lengthwise two ordinary machines fit his body to the neck exactly. He says two are as simple as one and expects to show the new sensational feat over the park circuits this summer.

INJUNCTION AGAINST EDWARDS.

In the Supreme Court of New York this week an injunction was granted Maurice Shapiro, the music publisher, against the Gus Edwards Music Publishing Company, restraining the latter from publishing or placing on sale the musical composition named "That Welcome on the Mat Ain't Meant for Me."

In the morning papers Mr. Shapiro alleges through his attorney, Louis J. Rossett, that the song is his property under a contract made with Will D. Cobb, who is responsible for the lyrics. The argument on the motion for a permanent restraining order came up on Thursday, but owing to Mr. Edwards' absence in Chicago was adjourned.

In the suit brought by Shapiro against Cooper, Kendis & Paley for breach of contract a settlement has been effected by the triple-named firm turning over to Mr. Shapiro 5,000 copies of "Cheer Up, Mary."

WON'T STAND FINE.

Will Marion Cook is after \$150 and says he is going to have it, with perhaps \$5,000 more. Percy G. Williams is the manager whom Mr. Cook expects to relieve of these amounts. The cause is a fine imposed upon "The Tennessee Students," a colored act, while it played the Orpheum Theatre in Boston.

Mr. Cook's wife, Abbie Mitchell, was formerly a member of the troupe, but did not appear with it in Boston. Mr. Cook says she didn't have to, as the contract did not require her presence; while Mr. Williams informed David Robinson, the Orpheum's manager, to make a charge for Miss Mitchell's absence, which Mr. Robinson did to the extent of the one hundred and fifty.

Mr. Williams also said at one time that he thought if he had not advanced \$100 to the "Students" before they started Postonward Miss Mitchell would have played at his theatre instead of taking a sea voyage.

In his opinion Mr. Cook says the manager errs. The \$100, Cook claims, was advanced for transportation of the company; his wife is now at the Wintergarten, Berlin, and arrived there without the aid of Mr. Williams' money, which was also deducted from the salary of the Cook act for the Boston week.

For all this and the inability to obtain engagements since the occurrence Mr. Cook says he wants the \$150 back, and \$5,000 more to boot as a balm.

MUSTN'T WRIGGLE.

Washington, D. C., Feb. 15.

Things are going rather badly with the "cooch" dancers lately. The latest one to come under the house manager censorship is "The Girl in the Yellow Mask," an olio feature with Sam Devere's Burlesquers. The girl has been giving a dance with the lid off. When the show came to the Lyceum the house manager looked the number over and then with the blushes still burning on his cheek announced that the wriggle must be toned down or the act eliminated entirely. So the Girl behaved.

Geo. Fuller Golden is receiving \$500 weekly over the Keith time, instead of \$600, as reported.

MANAGER WORRIED.

San Francisco, Feb. 15.

Weber's Lyceum here has been billed to open the 21st and Abram and Johns were heavily papered to appear there. Both have been playing hereabouts in the legitimate and have something of a local reputation.

The "Three Ls" captured the legitimates late last week and this week they are playing a sketch at the Chutes.

Mr. Weber admits he is in a predicament, but says the opening will take place on time.

BEGINNING TO FORCE OUT AGENTS?

At the solicitation of the United Booking Offices, M. S. Bentham has given up his present office to the newly gathered members of the merger and removed his effects to the office formerly occupied by the Keith lawyers. Bentham's room will temporarily house the desks of Percy Williams, William Hammerstein, Frank Jones, Victor Williams, et al. The entire agency will remove to the Fifth Avenue Theatre Building May 1.

NEW CIRCUS ACT.

"The Side Show," written and devised by Ned Wayburn, will receive its first presentation at the Trent Theatre, Trenton, February 25. It is described as a miniature musical comedy and, according to the advance announcement, carries full special scenery, twenty subordinate people beside three principals, seven changes of costume and delivers fourteen musical numbers in twenty-five minutes.

The lyrics are by Edward Madden and the music by Dorothy Jardon, who also wrote the music for "The Dancing Daisies." Harry Piler is to have the leading role, supported by Dot Williams, a newcomer from San Francisco, Julius Marks, formerly of Gus Edwards' "Postal Telegraph Boys," and John Mack. The setting shows a circus side show and a number of novelty tricks have been arranged involving the freaks.

GOOD SHOW IN SCRANTON.

Scranton, Pa., Feb. 15.

For the second time within a short while the Lyceum Theatre, A. J. Duff, manager, is trying vaudeville this week. It has proven more successful than the previous effort, due to the excellence of the bill.

Appearing are Willy Pantzer, Tom Nawn, Hoey and Lee, Five Musical Nosses, Daisy Harcourt, Irene Lee and her "Kandy Kids," D'Almas' Animals and the Kemps.

The show was arranged by Arthur Hopkins, of Ingersoll & Hopkins, New York City, and booked through the office of William Morris.

NOTHING FOR STATEN ISLAND.

The published statement that B. F. Keith would build a vaudeville house on Staten Island was denied at the Keith office this week.

Henry Myers, manager of the Doric, Yonkers, invited three of the artists playing his house this week out to lunch the other afternoon. Calling for the lunch check, Mr. Myers read it over and said: "\$1.60; that's only 16 cents apiece, boys."

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

Nellie Wallace, Colonial.
Mr. and Mrs. Edward Kemp, Colonial.
The Three Laurels, Colonial.
Alexandra and Hughes, Alhambra.
Frank Fogarty, Twenty-third Street.
Charles Warner ("Drink"), Hyde & Behman's.
Memphis Kennedy, Keeney's.
Josephine Brown, Keeney's.

Violet Black and Company (5).
"Telka, The Half-Breed" (Dramatic).
27 Mins.; Full Stage (Special Set).
Brooklyn Orpheum.
Gee, but Charley Blaney will be jealous when he sees this. The climax is particularly recommended to his and Theodore Kremer's attention. It is here that Telka, having previously won her sweetheart's life in a poker game a la "The Girl of the Golden West" and worsted a bad woman, her rival, in a desperate fight with knives, smashes the back window (of real glass) with a chair and escaping with her lover, a deserting soldier, leaves the foiled bad woman looking into a revolver in the hands of Telka's father, a very drunken Indian. Oh, it's great. Unfortunately the audience was forced to sit through about twenty minutes of tiresome preparation, plot-unfolding and comedy passages to get to it. Miss Black is entirely unconvincing as the half-breed. She explains that she has attended the mission school, but this is scarcely ground for the department of the polished product of the Misses Eli's finishing school. This is but one of innumerable inconsistencies. S. Weller looked well as Lieutenant Dayton (who by the way deserted in full uniform including his sabre) but read his lines poorly. W. Gerald made a good Indian, but was hampered with quantities of inconsequential comedy business. Wyoming Belle (Adele Alcot) is described as a "bad woman," a new institution on the vaudeville stage, but her acting must have had something to do with this libel. The piece needs a new half sole and heel, and while the dramatic cobbler is about it, he might just as well supply a new set of uppers. *Rush.*

Harry L. Tighe and Company (4).
"Those Happy College Days" (Musical Comedy).
21 Mins.; Full Stage; Close One; (Special set.)
Hyde & Behman's.

The new sketch provides generously for its principal in the matter of prominence and the occupancy of the centre of the stage. He has a prima donna entrance, the orchestra aiding and abetting with excitable music, three minutes after the rise of the curtain, and thereafter he is a busy actor with not a single exit to vex his soul. Tighe, it is permitted to leak out, is a star football player and the idol of his roommates, three in number. This becomes plain when he enters in football armor, jauntily swinging a leather head-guard. He wears this during the whole act, even though his roommate's girl pays a visit to their studio unchaperoned and unafraid. The quintet of men have some excellent musical numbers, including the familiar college songs, and Loris Scar-

NEW ACTS OF THE WEEK

dale is principal in a neat flirtation song called "Choosing," which resembles in pretty close detail that used by Virginia Earl in the sketch of which Tighe was a former member. The boys change to evening clothes and Tighe fills in the gap with a piano specialty in which he gives a fair impersonation of Melville Ellis in Ellis' pianologue. The comedy passages are excellent and the act delivers a good percentage of entertainment. *Rush.*

Rex Fox.
Ventriloquist and Wire Walker.
Hammerstein's.

Described as an "English Novelty Ventriloquist," Rex Fox in his first American week at Hammerstein's devotes the greater part of his time to expert wire walking. On the tight wire he does some extraordinary balancing on wooden stilts, surrounding it with other work of a high grade for a tight thread. Opening with a "dummy" strapped to his back Fox carries on a ventriloquial conversation, somewhat indistinct, with good reason, for it is done on the wire while standing upright on one foot. In evening dress and of pleasing appearance Mr. Fox scored a decided success in a poor position. *Sime.*

James B. Donovan and Rena Arnold.
Conversation.
23 Mins.; One (2); Four (C. D. F.); 16);
Close in One (5).
Pastor's.

Without the special "Broadway" drop Donovan and Arnold are appearing at Pastor's this week in the former act, entirely rewritten. Miss Arnold makes a change of costume, wearing two tasteful dresses, and sings an opening song by Mr. Donovan called "The Mashies I've Made." The idea is good enough to have the lyrics overhauled and the melody brushed up. The latter is too reminiscent of the "extem." standby. Miss Arnold also recites about the actors of long ago, rather a nice little bit for which she is said to be entitled to the credit. The young woman has improved greatly, is as pretty as ever and carries herself with assurance. New jokes and talk, mostly taken care of by Mr. Donovan, are interwoven and the act makes an entertaining number. *Sime.*

Boston Quartet.
12 Mins.; Open Full Stage; Close One.
Twenty-third Street.

Bertha Davis is featured in this newly organized female singing act and Miss Davis carries the bulk of the singing. She has a pleasing soprano voice of good quality. Miss Davis has no solo, but her voice predominates at all times. All the numbers sounded well. The girls get away from the ordinary dressing by wearing tailor-made suits and jaunty turbans. The audiences like the quartet.

Mme. Melich's Trained Birds.
14 Mins.; Full Stage.
Keith's Union Square.

Differing from the average bird act, the birds are really trained to a series of really interesting tricks. There are none

of the mechanical props and clock movement bits of apparatus frequently depended upon to bolster up acts of this sort. One of the features is a somersaulting cockatoo. The bird is placed upon a table with the trainer standing some distance away and without coaxing turns half a dozen flip flaps exactly as trained dogs are seen to do. The rest of the tricks are neat and of good variety. The offering is a novelty in its class. *Rush.*

The Gotham Trio.
Songs.
15 Mins.; Two.
Pastor's.

Three young men, one or two, at least, from other singing acts, make up "The Gotham Trio," composed of Berry, Coddington and Herbert. Two are tenors; the other a bass. The deep singer is the comedian, but he is ever so much better a bass. In fact, his vocal efforts are so far superior to the "cissyfied" comedy that he should forget his humorous inclinations. The singing is not up to par, but the taller tenor has a fair solo voice. It would be much better to make a straight act of it. In the present form "The Gotham Trio" will not pass through. *Sime.*

Marzelo and Woulfe.
Horizontal Bars.
10 Mins.; Full Stage.
Pastor's.

Through one of those inexplicable notions Marzelo and Woulfe prefer to call their act "Burlesque Wrestling" when the feats and comedy on the bars excel this work at the short finish. Both are in comedy makeup, with the comedy handed out mechanically, but the younger man is an excellent performer and the team would do well to give all attention to the aerial work. With the comedy improved and the now almost extinct bar work extended the act should secure time. *Sime.*

Mutoscope Co. Film.
"Mr. Hurry-Up of New York" (Humorous).
13 Mins.
Pastor's.

Other than being considerably too long, this picture contains little fun, and that only at long intervals. The story is lost from the title. The amusing part is supposed to be the return home of a man in an intoxicated condition, walking up and down a winding flight of stairs. The staircase turns out of reach when he attempts to return. His own efforts cause this to happen, and it is so plainly observable that there is no humorous effect to speak of. *Sime.*

Pathe Film.
"The Policemen's Little Run" (Humorous).
6 Mins.
Hammerstein's.

There is a great deal of comedy in "The Policemen's Little Run" and the finish brings forth a shout of merriment. It is a French picture. A squad of police is shown running after a bulldog which has snatched some meat from a butcher's

wagon. The dog leads the officers a long chase, during which one trick and several "set" effects are seen, to finally find his own dog house, which is immediately surrounded by the policemen. No one cares to "arrest" the bulldog, but the animal doesn't like the intrusion and jumping out of his house chases the whole crowd back to the station house. *Sime.*

OUT OF TOWN.

Lucille Mulhall and "Ranch Boys."
27 Mins.; Full Stage.
Orpheum, Minneapolis.

Colonel "Zack" Mulhall of Oklahoma and Col. John D. Hopkins have assembled and staged an act which, once it is thoroughly in shape, should be a splendid feature. Lucille Mulhall is the central figure with her trained horse "Governor," that does everything from high-school work to ringing a bell with his mouth. Miss Mulhall also ropes and throws a horse going across stage at full speed. The act, which carries five people and seven horses, opens with picture under red flood light, after which the stage is cleared for Martin Van Bergen, who enters on a white mount and in spotlight sings "My Lucille." The spot during the latter half of the song follows Miss Mulhall as she rides slowly across back of the stage. The act is a great business getter here and is prettily costumed. *Chap'n.*

The Carsons.
Acrobatics.
Lyric, Worcester.

Mr. Carson assisted by his five-year-old daughter Freda gave "The Dream of the Teddy Bear." The child has the dream and Mr. Carson does some excellent acrobatic work dressed as a bear in which the little girl assists him. The act is a novelty and should please anywhere. Carson was formerly with Sandow.

Harlow L. Steele.

Ann Hamilton and Co.
"Beggars" (Dramatic).
22 Mins.; Full Stage (Special Set).
Orpheum, New Orleans (Week Feb. 4).

"Beggars" is described as a dramatic Mexican study, although "A Tragedy of Nerve" would prove a far better title. Charita (Ann Hamilton) has lost her lover, and it takes twenty-two minutes of slow dialogue to impress that fact upon the minds of the audience. Ann Hamilton and company will be "beggars" indeed if they continue in the present vehicle. *O. M. Samucl.*

Mlle. Emeric.
Aerial Act.
14 Mins.; Four; (Interior); 2 Mins.; One.
Greenwall, New Orleans (Week Feb. 4).

Engaged to replace Howard Brothers, as the extra attraction of the Transatlantic Burlesques, Mlle. Emeric, assisted by Mons. Silvern, is occupying a similar position with the Bowers Burlesques until the banjoists close. There is the usual preliminary pantomime work, followed by a disrobing act on the trapeze by the woman, interspersed with some garter throwing a la Charnion. Ring work is used as a finale. The act should prove a valuable attraction on the better vaudeville circuits. *O. M. Samucl.*

SUMMER PARKS

Fred Ingersoll, of Ingersoll & Hopkins, has retired from the presidency of the Luna Park Company of Pittsburgh, his place being taken by James Gregg, a former business associate of Ingersoll's.

The skating rink on the new Young's Pier at Atlantic City is the only portion of that amusement resort in condition to be patronized by the public at present. Mr. Young is building a residence which he will occupy on the end of the pier. It will open during the summer.

Commenting upon VARIETY'S recent statement that the scheme to move Altro Park to Lagoon Island had been abandoned, a member of the Altro Park (Albany) company declares that 100 men will be put to work this week on what is intended to be one of the finest small parks in the State.

Charles F. Strobel of Toledo, Ohio, owner and manager of the Hamilton & Beach airships, will bring over to this country the coming summer Eugene Godet, an expert airship navigator, from Paris, who will give exhibitions at parks and fairs now being arranged for him by Mr. Strobel. Mr. Strobel is the originator of the airship as an outdoor amusement and promises a number of them under his management this year.

Brook's Marine Band, under the leadership of Thomas Preston Brooks, will for the first time in several years submit to the increased demand for bands and play park engagements the coming summer. The band is a Chicago organization and was on concert tours for a number of years. There is a great demand for high-class bands in the West. Every agent is on the alert with tempting offers, but there does not seem to be a sufficient number of the brass organizations in the field.

The site for the forthcoming fair to be held in Lexington, Ky., has as yet not been selected. The committee of the Blue Grass Fair Association has an option on the old Kentucky Association track as a permanent site for the fair, but no decision was reached at the recent meeting of the committee composed of President J. L. Watkins, Mayor Combs, L. G. Cox and J. M. Camden. The price wanted for the ground is under consideration. The fair this year will be held for the interest of the livestock breeders and fanciers, the agriculturists and improved machinery makers.

The opening of the Ingersoll chain of parks will occur later this season than last. Last year an experiment was made. Some of the resorts were opened around May 1 and closed as late as October. This was found unprofitable, however, and the former season will be reverted to. Its length will be cut short in some cities, the closing day having already been set for September 2 (Labor Day). The first opening on the circuit will be "Luna," at Pittsburgh, May 19. Most of the others will take place on Decoration Day. The

failure of the Ingersoll experiment would appear to indelibly stamp the fallacy of attempting to crowd the summer amusement season.

Olympia's International Fair and Carnival, London, is a big success. A still larger scheme for next year is already being discussed. The trifling introductory fee of sixpence is what draws the mighty crowds, and once they get in the "Mammoth Fun City" any other sixpences they have in their pockets are carefully abstracted. The "Razzle Dazzle" and "Helter Skelter" and all the American slap bang and whirling things are liked by the populace. Then infinite side shows gather nimble coins, while first-rate and substantial features are found in the high-class circus, the big menagerie, etc. "The Mighty Hackenschmidt" is there, while "Fear Nothing" Will Hill of Coney Island fame is getting there in great shape. The season is for eight weeks. The big business of the opening week promises to continue throughout the balance of the season.

John Osborn, manager of the Astor Theatre in New York, will probably be press agent of the new Point of Pines (Boston) summer amusement enterprise to be opened on Memorial Day. E. D. Perry, who has been managing the roller skating rink there, has been chosen assistant manager of "Wonderland" at Revere Beach. There is to be a change of policy there this summer, the new management realizing the necessity of being even more liberal in the way of free privileges than they were last year. Now that Paragon Park has gone under, Revere Beach will secure a much greater patronage than ever before, and with two big summer amusement parks under full swing there ought to be something doing along the beach, which is one of the finest in the country. The new boulevard, across the marshes to Lynn, will bring thousands of Lynmites to the resorts this summer.

The Sans Souci Park Company, Chicago, has been incorporated for \$200,000. Charles Hasterlik is president, Leonard H. Wolf general manager and Mort G. Wolf assistant manager. The ninth season of the park opens the middle of May. The resort will be beautiful and many alterations added to those carried over from last year. The present vaudeville theatre will be converted into a music hall where band concerts by Creator, Arthur Pryor, Victor Herbert, Ferrullo and other prominent bandmasters will be given with their organizations during the summer. The building will seat 3,000 people. The new vaudeville theatre will be modern and large. An electric tower 200 feet high will be one of the imposing features, also a roller skating rink 200 x 80, a scenic railway, circle swing, new dance hall, water chutes, old mill and "Here-after" show. The transportation facilities from the different parts of the city are better than last year. Manager Wolf states that the park will exceed and surpass all previous seasons in number of diversified attractions and other provisions for the comfort and entertainment of its patrons.

CIRCUS NEWS.

The big tent shows are still carefully concealing their feature attractions, alleging that they have arrived at nothing definite in the way of novelties.

Charles Thompson, last season general manager for the Hagenbeck show, left last week for his home in Florida, without having located for the coming summer.

"Si" Seamon, one of the real old time contract agents, and last year with the Hagenbeck show, has been engaged in a like position with the Buffalo Bill attraction.

Frank Hyatt, superintendent of the Barnum & Bailey show, who has been wintering at his home in Ohio, is in Bridgeport overseeing the final preparations for the road tour.

Maurice Garanger's somersaulting automobile has been signed as one of the big features of the Ringling Brothers' show for the coming season. The rider will be Yvonne D'Arcy. This act was put on only late last summer.

Sol Stephan, the representative of the Hagenbeck Allied Shows, has started on a European trip with John Robinson, Jr. The stockholders of the Hagenbeck show placed a commission with Mr. Stephan to secure any and all European novelty acts.

The opening date of the Ringling Brothers' show has been announced as the Coliseum, Chicago, April 4. None of the later stands have been permitted to leak out and the circus world is about as wise as before as to the season's routing of the show.

VARIETY is in a position to state positively that William Sells is no longer connected with the Sells-Floto Circus and that, up to the present writing, has made no arrangements for next season. Sells retired when Frank Tamman, owner of the Denver Times and backer of the Sells show, installed his brother as general manager. Sells promptly declined to serve under the new executive head.

The Nine Nelson Family ("Risley" and acrobatics), Mr. and Mrs. Harry Dio (trained dogs and menage) and Albertina, "the talking clown," have just joined Trevino's circus, the tent show which is now touring Mexico in active opposition to the Bell circus. The show was playing Durango, Mexico, when last heard from and reports indicate that they have been putting up a good fight against the Bell organization.

Fire destroyed the Coliseum Annex in Chicago Monday night, seriously affecting the number of exhibitors who made all preparations to demonstrate there this and next week. The annex adjoins the mammoth Coliseum Auditorium, where circuses and other big shows are given. All that saved it from destruction was a two foot fire wall. Ringling's circus is due to open the season there early in April. Loss to building and con-

tents, \$75,000. Immediate work was started to repair the structure to enable the cancelled engagements to resume without much delay. The Chicago Elks' circus and entertainment scheduled to take place next Monday and Tuesday has been unavoidably postponed until a later date, after weeks of heralding.

One of the numerous "diplomatic" methods pursued by the big tent shows is a position to exact such concessions is to arrange with the trunk line railroads to enter into an exclusive contract not to carry any other circus in a stated territory within a period of sixty or ninety days prior to or succeeding the period in which the show making such agreement patronizes the road. The trick is a well-known one, but for the coming summer still another method of "spiking" has gone into effect. It consists of making similar exclusive or "shut-out" contracts with the lithograph companies. None of the printing houses will of course admit such an agreement, giving us an excuse for refusing business that the recent strike of the lithographers has thrown them back so far that it will be impossible for them to contract for future delivery until next fall.

The smaller shows operating in large numbers throughout the country are holding back their routing arrangements. Before committing themselves to any arrangement they want to know where the big shows are going to travel the coming season. If the mammoths of the tent world fight each other the smaller enterprises have only the desire to get out of the battle zone and keep out. They figure there ought to be room enough in this free and enlightened land for everybody and they have no desire to buck the bigger organizations. The big fellows show no disposition to fix their routes. The Ringlings have had nothing to say this past week. Work in preparation for the coming season has been considerably delayed by the death of Mrs. August Ringling, mother of the Ringling Brothers, and nothing has developed in the Ringling camp.

The statement appearing in VARIETY a couple of weeks ago that the Hagenbeck circus lost \$220,000 last season brought forth a strenuous denial from John H. Haylin, president of the Hagenbeck shows. Mr. Haylin says the report is false and malicious, and whosoever gave it out did so for the purpose of injuring the Hagenbecks. Mr. Haylin further says the Hagenbeck shows did not lose one dollar last season. Shrinkages in values by reason of use of equipment and wreck caused some small loss, but otherwise the circus made money. It cost \$20,000 weekly to operate, and the gross receipts were slightly in excess of that figure. The six weeks Mexican trip entailed a total expense of \$67,382 and the takings left a profitable net balance. It was reported at the same time that the tour in Mexico cost the Hagenbeck shows \$100,000. Mr. Haylin feels hurt at the reported loss; not so much from the possible harm that could accrue, but from the deliberate contravention of facts.

Shows of the Week - - - By Rush

TIGER LILIES.

The Campbell & Drew organization has realized the promise it gave at the beginning of the season of delivering good burlesque entertainment, although in the process of development the cast has been pretty generally revised. George P. Murphy, May Belmont and Lavell and Grant seem to be the only principals who remain from the original organization.

The selection of three two-man acts for an olio is perhaps open to criticism, although the specialties were excellent. A "sister" act or a number containing a woman would have livened up the vaudeville section considerably.

The first piece, "A Temporary Husband," has been reduced to a mere skeleton, pretty much everything but the bones of the plot and the music cues being eliminated. It runs less than half an hour and shows but two costume changes, both pretty. Jeanette Sherwood wore dashing gowns in both pieces. May Belmont has several musical numbers. Her voice is passable, but she does not dance nearly enough. A buck and wing effort in her olio offering was excellent and in the final number of the burlesque she did a little graceful stepping that made the audience wish for more. The costume for this number, a pickaninny arrangement, was one of the prettiest of the show. Carrie Thomas has the best voice among the women principals and did well with the number "Sorry."

Ed Markey seconded George P. Murphy admirably throughout the burlesque. They have a capital lot of business in the early part and some rather broad clowning later on brought the laughs. The Scotch dialect is somewhat new to burlesque and Markey is one of the few who are able to deliver it with anything approaching fidelity.

The comic number with the blackboard involving a ridiculous quartet got its usual laughs and a pony ballet of four girls as incidental to the song "Mexico" by Miss Sherwood gave snap and dash to the stage picture.

Lavell and Grant, posturing and acrobatics, have improved their specialty immensely. The cabinet posings have been reduced in time and the difference given over to their splendid hand-to-hand work.

Markey and Moran get away from the familiar singing and talking act. There is a refreshing quality about their humor and they win laughs without horseplay. The talk is pointed and odd and the songs give a relief from the everlasting parodies.

Murphy, Thomas and Clark call their comedy sketch "All on Account of Pinky," but the title is the greatest variation from its original, "The New Coachman," played by Simon and Gardner in vaudeville.

The Rossi Brothers replaced Harry LeClair. The feature was the work of the smallest man dressed as a "dummy," who took some remarkable falls. He also did some fairly neat ground tumbling. The trio have the basis of an excellent dumb act, but they have not a little old style material and use the slapstick in the shameless matter-of-fact fashion in vogue half a dozen years ago.

HYDE & BEHMAN'S.

The monologist man seems to have his own troubles at the Adams street house. A few weeks ago Alf Grant had to revise his whole line of talk to win over an audience that seemed to have decided in advance that it would not laugh. Nat Haines with the same sort of an audience Tuesday night was forced into a change of front. Haines started off with a sprint of swift and pointed talk that should have won him a cordial hearing, but it was only when he began to "kid" that they woke up. After that he had it his own way. Toward the end he used a quantity of matter that was a bit familiar, but this scored better than the original "gags" that had preceded.

Wright, Brennen, Waltjen and Mildred, a singing quartet with "The Bachelor Club" playing the Star nearby, were hastily called upon to substitute. The woman of the combination has a voice of phenomenal volume and adds a good deal to the harmony, while a strong bass and a fairly true tenor round out into very agreeable concert work. They probably lost something of the effect through the haste of making the trip from theatre to theatre and the lack of preparation with the orchestra, but the number was liked.

Harry L. Tighe made his first New York appearance in the new sketch "Those Happy College Days" (New Acts) and Bert Leslie and company divided headline honors with May Boley and her "Polly Girls."

"Hogan's Visit," the Leslie sketch, remains unchanged except for the interpolation of a few new lines of slang and a topical reference or two. The playlet delivers good vaudeville entertainment with its interesting little story, bright lines and situations, not to speak of two songs and the kind assistance of the spotlight man. Leslie is inclined to overdo his tough character, but he gets the laughs into his lines and that covers a multitude of shortcomings.

Mr. and Mrs. Edward Esmonde have good ideas and an entertaining playlet in "In Alaska," but the offering would be enhanced immensely did Mrs. Esmond display an occasional flash of humor to enliven the colorless role of Mary, and Mr. Esmonde make his character of Joe a bit less of a buffoon. A. E. Curtis in his effort to show the taciturnity of Jim reads his lines with all the flexibility of a second-hand phonograph.

Variety and stage motion go to make up a first-rate "girl act" in Miss Boley's offering. Miss Boley has a pretty number for the opening, and the "Village Cut-ups" at the finish round it off with good comedy. For the close in one a burlesque on grand opera is used. Miss Boley does a quantity of amusing clowning here and one of the men displayed a deep baritone or bass voice that might have been used earlier in the act to the advantage of the musical numbers. Jennie Praeger's dance eccentric filled in a gap for a costume change neatly.

George Bandy and Lottie Wilson opened with a neatly dressed dancing specialty padded out with comedy imitations.

Jos. L. Weber, of Schenectady, was in town during the week and landed in the centre of the excitement.

ORPHEUM, BROOKLYN.

A nine number bill is strung out until nearly 11:30 through the determined refusal of the audience to part with Vesta Victoria under half an hour and a lengthy dramatic sketch by Violet Black and company called "Telka, the Half-Breed" (New Acts).

The arrangement whereby "Waiting at the Church" is kept until the finale is a skillful piece of stage jockeying. Miss Victoria bowed herself off with a wave of finality after "The Model," and the audience, with the idea in mind that it was to be cheated out of hearing the English woman's former song hit, worked itself up to a real demonstration that sounded like the end of the third act of a first night when the genial "speech, speech" man gets busy.

The Bounding Gordons close the bill with one of the most striking acrobatic acts that come to mind. A number of sensational feats are made possible through the extreme lightness and agility of the boy. The act opens with five minutes or so of splendid two-high work executed with almost perfect style, without slips and in a swiftly moving series. The feature tricks involve the bounding net. The top mounter starts from a high perch, somersaults into the net and swings up in singles, twisters and in one trick a double into two and three highs. The boys are all finished acrobats. They wear colored garters on their arms for no good reason. If the sleeves of their blouses don't fit they should be tailored.

The Dixie Serenaders open the bill. When they sing and dance they make good entertainment, but their minstrel talk toward the end is a bit tiresome after a few minutes. They are newly costumed. Frosini did exceedingly well with his simple solo act. He gets all the complex and delicate effects from his accordion that are to be had from a pipe organ and his larger passages rise to the volume and effect of an orchestra.

Ward and Curran give their familiar comedy act to a high percentage of laughs and the Meredith Sisters present their neatly dressed singing specialty. The Japanese number has a pretty setting but the song itself is the poorest of the series. Their last change is a surprisingly rapid one and the final number with the spot light aid does nicely.

Almont and Dumont have an excellently managed musical act that entertains without noisy brass effects or the aid of a comedian. It is simple and quiet in the extreme, but at every point the good taste of the principals in dressing and stage deportment recommends them to the good graces of their audience. Several novel musical arrangements are shown and the numbers are well selected.

The Three Meers show some amusing comedy tricks largely aided by the use of props. Alf Meers carries the comedy of the act. Most of his clowning is funny and won laughs, but the bear-like roar did not help much. The wire work of the younger man is excellent and the offering has the attractiveness of novel dressing.

Matthews and Harris have a new sketch in hand, which may be soon shown.

UNION SQUARE.

The managerial genius who devotes his waking thoughts to the smooth running off of the Keith shows worked up a cheerful surprise party for the holiday mob that packed the house Tuesday afternoon. The doors opened at eleven o'clock and the first two or three acts were given to an audience of perhaps two dozen, including the ushers. This arrangement occasioned a good deal of "jockeying" and along about the middle of the afternoon the huge audience gasped in amazement when, instead of seeing the headliners in their proper place, four reels of moving pictures were thrown on the drop. But their surprise at this was as nothing when Ah Ling Soo, who had struggled through his tiresome magical act not forty-five minutes before, was recalled to repeat. There were heartfelt jeers and hisses from the gallery.

The bill is arranged for laughing purposes only and accomplishes its purpose. Fred Ray and company with their broad travesty went to the usual percentage of screams. Mr. and Mrs. Gene Hughes kept the ball rolling merrily for twenty minutes or so and Frank Bush told his stories in the old-time style.

Clarice Vance is using a new opening song called "Yo' Eyes Is Open but You're Sound Asleep" with a first-rate little comic story in it and a neat point in the finish. The other songs remain unchanged. Brown, Harris and Brown did well with the grotesque comedy of the big man and the excellent singing of the straight. The comedian packs a good deal of clever clowning into the act and sustains the laughing value of the offering skillfully. "The Sunny South," with its pretty plantation singing and dancing, made a first-rate closing number.

Ah Ling Soo has a very poor imitation of his former employer, Ching Ling Foo. His work is transparent as glass and his working method coarse in the extreme. He enters with a slow waddle that would indicate the presence under his robes of an immense quantity of "props," even were they not plainly visible through a side slit in the skirt. He even has the audacity to inflict a stage wait upon his audience while he retires behind a screen to again load up.

Harrington and Lester are hampered by a poor arrangement. The man's specialties at the piano are entertaining, but the dialogue is extremely boring. The use of "Nearer, My God, to Thee," one of the grandest works in the hymnal, for an imitation of a zither is in poor taste and is likely to offend certain religious prejudices.

Harry Jolson got away in good style with his blackface monologue and Daly and Devere delivered some laughing material.

Lucia and Viata have a decidedly attractive tight wire act. Both girls are graceful in lines and movements and although they attempt no sensational work have a good routine of feats and dress prettily. Fred Watson and the Morrissey Sisters continue with their especially neat singing and dancing act unchanged except as to the substitution of new musical numbers since last seen hereabouts.

VANITY FAIR.

All the efforts of the producers of "Bob" Manchester's "Vanity Fair" at the Murray Hill this week seem to have been placed in a few minutes of the burlesque. There are three good olio acts, one, John L. Sullivan in his former automatic monologue. Sullivan also appears afterward in a short boxing bout. He is a big drawing attraction for the show.

"Our Georgia Rose" concludes the performance, rather a long one. In this the girls make three changes, something that did not happen in the first part, and the characters are changed about. Belle Wilton plays "principal boy" and is a "statue" in white for the final. Jessie Sharp is a planter from Tennessee with little to say but one song to sing. Miss Sharp has a number in the first part, "Sweethearts," which is not suited to her voice, although she takes two or three encores with it.

Anna Arline is an active young sou-brette, but has a penchant for long skirts. Even in the olio, where she wears a red costume with a faded look, the nether garment is long, giving her a squatly appearance. Miss Arline sings in a small voice in her specialty "I'm Crazy About You" with aid of the spotlight and uses several colors to clinch the effect. She dances a little and is good looking. John Conley plays a "Southern planter" and does it much better than the Irishman earlier.

The Wangdoodle Four, colored, have a great deal of leeway and altogether too much singing. Their olio act is lengthened out to a tiresome extent, the final encore being superfluous, and in the burlesque, when the audience is about ready to leave, the quartet sings, and without an encore follows with a patriotic illustrated song, so "raw" in its patriotism that it is nauseating.

The first part is called "On the Fall River Line." After the setting is acknowledged there is not much to it. The first number after the opening chorus is "Good-bye, Sweetheart," heavy enough to deaden the remainder. The girls remain on the stage for the first thirty minutes continuously, and do not change costumes during the piece.

There is some alleged comedy with a hat, and another stretched out bit with Mr. Conley and Jack Sheppard lying in bed on the saloon deck of the steamer is suggestive of rodents and bugs. It is unpleasant and would be disgusting to a sensitive audience. The program is tangled between "Jack Sheppard" and "Curtis Jones." Jones plays in blackface at the close, and does it well; while Sheppard, who is probably the same person, plays either a "rube" or a "Dutchman" in the opening, it's difficult to distinguish, although the "rube" is favored.

"The Five English Musketeers" with broad sword exercise give a tame finale. Ernest Shaw and Fred Reed have principal parts and also the principal offering in the olio. They do aerobatics and contortions, one or two tricks of particular merit, and the act is a hit.

There is a "madeup" act called "Butterflies and Daisies" and "The Birth of the United States," both employing the girls. Each is prettily set.

With a change or two at the start and better comedy "Vanity Fair" will be a vastly improved show.

Simé.

PASTOR'S.

In a second streak the bill at Pastor's takes this week within a month there is a total absence of dancing. It is almost a solid list of comedy, mostly of the enjoyable sort. Donovan and Arnold, the Gotham Trio and Marzelo and Woulfe are under New Acts.

Matthews and Harris give a Cressy sketch, "The Pirate King," which has not been seen around town often. It is a successor to "Adam the Second" and as such is welcome. For a first viewing there appears some fun, but the piece follows the other one in idea and never becomes alarmingly comical.

Swan and Banbard gave their knock-about aerobatics, with the good comedy of the stout man and the excellent aerobatics of the other. His head spring for the close brought a big round of applause, and the team generally fared well. The same report is true of "The Big Three Minstrels," with Fred P. Russell in place of a former member. Jos. M. Norcross and Pete La Mar still remain, but Mr. Russell dominates the act, taking most of the talk and songs and handling both well.

Rawls and Von Kaufman in "Mush" made a quick hit with the blackface dialect of Mr. Rawls. There has been no change in the act excepting a pretty new pink dress for Miss Von Kaufman, who has not alone provided a new costume, but has everything in sight to harmonize, even to slippers. If there is anyone around with better "coon" talk than Rawls he ought to disclose himself.

Florence Gregson and company (Charles Gregson having been left off the billing) return with "The Animated Masterpieces." While the act is worked somewhat better this time, no other improvement is noticeable, not even in the material or length of the curtains. The feet moving around behind when substituting for the paintings first shown are followed by the audience, and why the curtains are split does not become apparent. Miss Gregson's stage presence is doing much for the act. Patchen and Clifton, with comedy aerobatics, have some talk told often before—by others—and Mlle. Zoar is doing her undressing act on the slack wire. The young woman makes a frenzied bid for applause when unfurling her patriotic dress, after disrobing to two or three nationalities, and is also fortunate in having an "assistant," quite a healthy looking man who takes upon himself the onerous duty of removing the discarded dresses from the stage. If the girl expects to attract notice, she will have to do much more and better work.

Musical Huehn was on early, with some music, talk and jokes. Mr. Huehn has a peculiar style of doing whatever he does. It seems as though he doesn't care whether the audience listens or not. Very few did after the first two jokes were told.

Mr. and Mrs. Sam King, colored team, opened the bill in song and dance. The man is a powerful singer, making a great deal of noise, and the woman wears a dressy gown, cut décolleté. The act was entitled to a better position. It is a fair one of its kind, but no colored woman should wear a low-necked dress on the stage.

Simé.

NOTES.

Smith and Convery have left the "City Sports" for vaudeville.

Estelle Wordette and company were booked to play the Union Square next week, but were shifted to Proctor's, Albany, instead.

Charles Guyer and Ida Crispi have been offered parts in a new musical comedy. As they are booked in vaudeville all next season the offer was declined.

Fred Schader, formerly assistant press representative of the Henry W. Savage attractions, will hereafter be connected with the Philip K. Mindil press bureau.

Campbell B. Casad has arranged a dramatic version of his magazine story, "The Reincarnation of Khadra," under the title "The Tragedy of an Egyptian Princess."

The Circle Quartet, a male four that recently closed with Camille D'Arville's company, has been added to the "Wine, Woman and Song" show at the Circle Theatre.

Foy and Clark have been booked for fifteen weeks over the Keith circuit, opening at one of the Poli houses Monday. Miss Clark does not intend attempting an act alone.

Clifford C. Fischer, the foreign booking agent, this week opened a London office. Fischer is now in charge of the newly opened branch establishment. His stay abroad is indefinite.

Edward Flanagan, of Cameron and Flanagan, was married on Monday, while playing New Orleans, to Charlotte Ravenscroft. William Manion and Jack O'Keefe, of the Orpheum, were the guests of honor.

H. B. Marinelli has made an offer to Joseph Hart to book two of his acts, "Polly Pickles Pets" and "The Crickets" in the English music halls for an entire year commencing in July.

Fisher and Johnson, comedy bicyclists, have dissolved partnership. Mark Johnson of the team has renewed his relations with Ben Beyer, after a separation of five years, and the team will be hereafter known as "Beyer and Johnson."

Mrs. Stuyvesant Fish gave a Mardi Gras dinner at her home last Tuesday and among the artists who appeared were Gertrude Hoffman, Henri DeVries, Agnes Mahr, Beatrice Herford, Clarice Vance and the five Spanish dancers from "The Rose of the Rancho."

Joseph Horner, who has been treasurer of the Lyric Theatre at Cleveland, Ohio, tendered his resignation and has severed his connection with that house. It is generally believed that Mr. Horner has been appointed treasurer of the Eastern Burlesque house of Cleveland.

E. A. Shafer, manager of the "High School Girls," closed with that organization Saturday night and will remain in the city in the employ of Mortimer M.

These as bookkeeper and auditor. His place with the show will be taken by Alexander D. Gorman.

Unless some unforeseen complications arise, it is the intention of Percy G. Williams to set sail for Europe in May, making a continental tour to occupy practically the entire summer. Mr. Williams' main object is to rest but if he runs into any vaudeville novelties he will book them.

* Charles B. Arnold and R. K. Hynicka, of the Standard Theatre, Cincinnati, left for New York on important business of the Eastern Burlesque Wheel. During the absence of Mr. Arnold, Ora Dresselhaus is the manager of the Standard Theatre, she being the only woman manager of a burlesque theatre in this country.

Charles Schweitzer, of the Columbia Theatre, is organizing a Cincinnati branch of the Theatrical Mechanical Association. Mr. Schweitzer will be joined by nearly all of the local theatrical profession and within the next few days articles of incorporation will be sent to the Secretary of State chartering the order.

Barney Bernard, a relative of Sam Bernard, who has been scheduled to replace Alex. Carr in "Wine, Woman and Song" next season, will "break in" a new act next week in the Family Theatre, Chester, Pa. The sketch was written by Daniel V. Arthur and includes six people. The leading role, resembling that of David Warfield in "The Music Master," is handled by Bernard.

Carew and Hayes, who have this season been appearing in an elaborated version of "The Derby Race" with Miner's "Bohemians," are preparing a big new act for next season. It will be founded on a theme of emotional interest blended with comedy. The girls may present "The Derby Race" in a new form and with new characters; giving the young women two acts in their repertoire.

A new one-act play by Evelyn Greenleaf Sutherland, author of "The Road to Yesterday," called "His Own," was produced last Sunday at Keith & Proctor's 125th Street Theatre by Louise Randolph, a member of the stock company there. It is a tragedy of the black belt, in which all the characters are negroes. The piece will be given in vaudeville by Miss Randolph at the expiration of her engagement with the stock company.

Barney Gerard is at work on a political musical comedy in two acts, for which he will furnish the book and lyrics and the music will be supplied by a well-known composer. When completed an elaborate production, with an original idea as to setting, will be presented by a Western Wheel show. An emotional play in one act entitled "The Fur Coat" will be presented by a well-known actor in vaudeville next season, under the personal supervision of Mr. Gerard, who wrote it.

DECISION OBJECTED TO.

The "Police Gazette," a sporting paper which offered the prize for the best team of buck and wing dancers at the ball of the Employees of Tony Pastor's Theatre, held on January 29, in the issue dated to-day insinuates that the judges were derelict in awarding the decision.

Two teams competed, the Ward Brothers and Wilson and Bell. The latter team was made up of George H. Wilson, a dancing teacher, and Mike Bell, one of his pupils.

According to the "Police Gazette" the decision was unfair and Wilson and Bell should have received it over the Ward Brothers, to whom it was awarded. Without going into the merits it may be stated that this is a manifestly unjust statement. If the "Police Gazette" by reason of donating the medal for the winner is inclined to predispose the judgment at the trial through its influence, it might be better were the contest altogether discontinued.

The "Gazette" says: "The judges, with the exception of two or three, who were all right, seemed to be more proficient in the use of billingsgate than in the judging of a contest."

For a sporting newspaper to issue an authoritative statement of that nature is equivalent to acknowledging that it is no more "sportsmanlike" than the language indicates.

The judges decided the contest. The majority present agreed with them and on the technical points of the contest the judges were in the right. VARIETY never heard of the Ward Brothers before; does not know them; neither does it know Wilson and Bell excepting by reputation, but persons who were present competent to judge the style of dancing exhibited by the contesting teams unhesitatingly agreed that the decision as rendered was just.

The "Police Gazette" says that the editor of that sheet next year will appoint the judges. The attitude of the paper on the question of the decision as above stated might preclude it or its editor from fairness in the future.

As a matter of fact, the Ward Brothers danced for four minutes as against a time limit of five allowed. Wilson and Bell consumed two minutes and three-quarters. If the contest rested upon a matter of points, all other things considered equal, Wilson and Bell would have still lost it through having danced countless while the brothers wore their dancing suits complete, although holding the stage a longer period.

One of the last of the "future bookings" entered into by William Hammerstein through the Morris office prior to his entering the Keith Agency was the contracting for the appearance of the Hungarian Boys' Band for the Victoria Roof Garden for the coming summer.

The members of the orchestras playing at the Washington, D. C., theatres this week met to consider plans for forming a society of the union musicians of the city for the establishing of a sick benefit fund. The fund will be supported by special assessments of the union.

BURLESQUE ROUTES.

For the week of Feb. 18 when not otherwise noted ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Gotham, New York.
Americans—Theatre Royal, Montreal.
Avenue Girls—L. O.; Folly, Chicago, week 25.
Bachelor Club—Gaiety, Brooklyn.
Behman Show—Murray Hill, New York.
Blue Ribbon Girls—Palace, Boston.
Bohemians—Park, Worcester.
Bon Tons—Bijou, Reading, 18-20; L. O., 21-23; Waldman's, Newark, week 25.
Boston Belles—Empire, Toledo.
Bowery Burlesquers—Country, Kansas City.
Brigadiers—Imperial, Brooklyn.
Broadway Gaiety Girls—Troadero, Philadelphia.
Bryant's Extravaganza—Gaiety, Birmingham.
Century Girls—Metropolitan Opera House, Duluth.
Champagne Girls—Buchanan, Louisville.
Cherry Blossoms—Bijou, Philadelphia.
City Sports—Gaiety, Pittsburgh.
Colonial Belles—Star, St. Paul.
Cracker-Jacks—Gaiety, Detroit.
Dainty Duchesses—Waldmann's, Newark.
Dreamlands—Bowery, New York.
Empire Show—Lafayette, Buffalo.
Fay Foster—Star, Troy, week 25.
Golden Crook—Gaiety, Baltimore.
High Rollers—Garden, Buffalo.
High School Girls—Star, Stratton.
Ideals—Dewey, Minneapolis.
Imperial—London, New York.
Innocent Maids—L. O.; Lyceum, Washington, week 25.
Ivan's Big Show—L. O.; Gaiety, Baltimore, week 25.
Jersey Lilies—L. O., 18-20; Bijou, Reading, 21-23; Jolly Girls—Imperial, Providence.
Jolly Grand Widows—L. O.; Century, Kansas City, week 25.
Kentucky Belles—Jacob's, Paterson.
Knickerbocker—Westminster, Providence.
London Belles—123th St. Music Hall, New York.
London Gaiety Girls—Empire, Indianapolis.
Majestics—L. O.; Gaiety, Kansas City, week 25.
Masqueraders—Greenwald, New Orleans.
Merry Burlesquers—Avenue, Detroit.
Merry Makers—Elght Avenue, New York.
Merry Maidens—Bon-Ton, Jersey City.
Miss New York Jr.—Lyceum, Washington.
Morning Glories—Empire, Cleveland.
New York Stars—Corinthian, Rochester.
Nightingales—Dewey, New York.
Night Owls—Lyceum, Boston.
Paris by Night—Lyceum, Philadelphia.
Parisian Belles—Academy, Pittsburgh.
Parisian Widows—Empire, Albany, 18-20; Empire, Tokyo, 21-23.
Reeves' Beauty Show—Standard, Cincinnati.
Reilly & Woods—Columbia, Boston.
Rent-Santley—Gaiety, St. Louis.
Rialto Rounders—Standard, St. Louis.
Rice & Barton—L. O., 18-20; Gaiety, Indianapolis, 21-23.
Rose Hill Folly Co.—Court Square, Springfield, 18-20; Empire, Albany, 21-23.
Runaway Girls—Emson's, Chicago.
Sam Duvere's—Monmouth, Baltimore.
Star Show Girls—People's, Cincinnati.
Throughbreds—Star, Milwaukee.
Tiger Lilies—Lyceum, Troy, 18-20; Gaiety, Albany, 21-23.
Transatlantics—Troadero, Chicago.
Troaderos—Gaiety, Indianapolis, 18-20; L. O., 21-23; Gaiety, Cleveland, week 25.
20th Century Girls—Gaiety, Albany, 18-20; Lyceum, Troy, 21-23.
Vanity Fair—Cassino, Philadelphia.
Washington Society Girls—Folly, Chicago.
Watson's Burlesquers—Country, Kansas City.
Wine, Woman and Song—Circle, New York (Indef.).
World Beaters—Star, Brooklyn.
Yankee Doodle Girls—Star, Cleveland.

Charles K. Harris announces that slides for "Just One Word of Consolation" will be ready about March 1. This song has been published for some time. Another of Harris', "The Best Thing in Life," will probably be ready for the illustrators about the same date.

Sullivan and Pasquelena returned from South Africa a fortnight ago after their South African engagement and were to have opened at the Holborn Empire, London, last week, but were prevented by the strike. They are now sojourning in Paris, awaiting developments.

Work has been entirely halted on the new theatre at 110th Street and Broadway, owing to a clash with the Building Department. The house was to have been conducted as a stock house with vaudeville on Sundays.

The Three Dimonds are back from Europe and have been booked for fifteen weeks of syndicate time. At the termination of that engagement they return to the other side to fill contracts for seven months.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CORRESPONDENTS WILL PLEASE FORWARD MATTER FOR ISSUE OF FEBRUARY 23 TO REACH THIS OFFICE NOT LATER THAN FEBRUARY 20.

CHICAGO

By FRANK WEISBERG.

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79 S. Clark St.

(Mr. Wiesberg is VARIETY'S sole authorized representative for Chicago. Any one else making representations to that effect is an impostor.)

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—The bill is headed by Arnold Daly, from the legitimate, in "How He Lied to Her Husband," was happily played. The rest of the show is credited to (Mrs. Edwards) "School Boys and Girls" in a musical comedietta. Mr. Edwards playing one of the principal parts and Herman Timberg in a Hebrew boy character displayed genuine talent that promises to place him among the coming comedians. The act is novel and attractive and received several encores. Helen Rotman still retains her statuesque charm. Lew Hawkins always has a budget of new topical and local stories and parodies. Vaseo, billed as "The Mad Muselman," offered the most versatile single musical act seen here. He plays on twenty-six different instruments in twenty minutes, and his eccentricities deserve the title given him by Irene Adler, who in her first appearance, billed as "Impersonator," she is more of an imitator. She has a small but clear voice, is dainty and neat, but lacks animation. "Pals" is still interesting. Herbert Bert Lemon impersonates stage celebrities in a finished manner, and Claus and Radcliffe in "Key's Reception" have a diverting comedy sketch. The last act of Sisters Market aroused much applause. The Juggling Normans replaced Brothers Heller, who failed to arrive in time.

OLYMPIC (Abe Jacobs for Kohl & Castle. Monday rehearsal 9).—The Empire City Quartet head the bill with the same songs and comedy. Musical Critics in artistic selections achieved success. Martin and Millan always unopposed and Sharp Brothers won favor. Bertha Allison displayed a fairly good soprano voice and selections pleased, while The Kinners Mullins, a foreign act composed of a man and a woman, showed a number of familiar feats in juggling. Emmett De Voe and company, Italian Trio, Buckley's dogs, Avery in the variations difficult, including and Georgia Clarke complete the list.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Master Gabriel and company, Sisters and Brothers Ford, Glusieretti Troupe, Barry and Halvers, Raymond

FILM NOTES.

"Mr. Harry-Up" (American Biograph Co.) on one of his strenuous days introduces many comical situations. The hurried breakfast, leaving for the office, opening mail, followed by a rush for the dentist, where no time for ceremony is given. The dentist quickly gets down to business, and our subject, minus his tooth, but with customary faint feeling, runs him to a neighboring cafe, where he over indulges in alcoholic drink. His experiences as homeward he wends his way introduces many comical situations, which are only outdone by his efforts to locate the keyhole on arrival at his front door. The sudden, mysterious appearance of the keyhole in another location as he hears with his key its former position, combined with his serious endeavors, furnishes unusual amusement to the scene.

"At the Monkey House" (American Biograph Co.).—Probably no event of like nature ever attracted such world-wide interest or gave room for more fun than the recent charge against one of the world's greatest tenor singers of pressing his attentions upon a lady visitor at the monkey house in Central Park, New York. The picture, while taken under similar circumstances, is a burlesque on the original and full of wholesome fun. The scene opens with a general view showing some of the most interesting attractions of Central Park's menagerie. Arriving at the monkey house, a young woman and a boy are seen watching the stunts of the monkey family. The approach of the distinguished looking gentleman and his uninvited attentions to the lady, followed by his arrest, makes this a comical production.

The Colonnade Theatre, on East Baltimore street, Baltimore, has been leased for a long term by S. Lubin, of Philadelphia. Extensive alterations are under way. The large hall on the ground floor is to be decorated and used for continuous moving picture exhibitions. In the theatre upstairs vaudeville will furnish the entertainment. The opening will probably be March 4. Bookings will be made in Philadelphia.

"A Girl from Montana" is the name of a new film that the Selig Polyscope Company, of Chicago, is about to produce, which is more ambitious and even more interesting than anything it has hitherto produced. The scene is laid in the Rocky Mountains and the action is intensely interesting and, in fact, thoroughly Western all the way through. A love story, an attempted lynching, a race for a wife and the Rocky Mountain scenery, which is genuine, will make this, it is promised, one of the most realistic and interesting moving picture subjects ever shown.

Teal, Le Roy and Woodford, Thomas J. Quigley, Mielts' dogs, Lizzie Wilson, McKinnon and Reed, Edward Gray and The De Matoes.

STAR (James L. Lecherer, mgr. Monday rehearsal 11).—The acts played here this week are The Bonhomies, Chevi Conkey, Three Alonias, Darling and Reynolds, Schour Troupe. Large business.

SCHINDLER'S (Ludwig Schindler, mgr. Monday rehearsal 11).—Six American Beauties, Three Arcadians, Dally, Marcus and Dally, Debarzo, Juggling Amstins. The price of admission is now ten cents.

PERKIN (Robert T. Mottis, mgr.).—The capable stock company presents "The Man from Ban," a musical comedy by Collin Davis and Arthur Gillespie, with music by Joe Jordan. Considerable attention has been given the staging, music and allotment of parts. Harrison Stewart is a clever comedian of the Best Williams style and is a favorite with the white as well as colored patrons of the State street playhouse.

SID J. RUSON'S (Sid J. Enson, mgr.).—Once upon a time the "Trans-Atlantics" claimed an abundance of merit and deserved recognition as one of the most complete and attractive burlesque attractions on the road. Whatever commendation is now due the show should be attributed to the work of the company. Al M. Friend is supposed to be a Hebrew. Mr. Friend has given little attention to makeup. Most of the comedy depends on him and J. C. Mack, who is active in a Dutch part and wittches his physiognomy so expressly that it is funny. The burlesque is anonymous, does it is a school of the first. The idea is specific, and the theme beyond reconstruction. The repetition of remarks such as "Ask the Jew" or "The Dutchman" whenever reference is made to them might be eliminated or modified. Clara Douglas is dainty and pretty. She can also act. Lena Tyson has a small but pleasing voice and was active, while slender Mimmie Higgins with abundant curves did very well in the small part. Ed Fennell as the mischievous country boy sang a "drummer" song in what appeared to be the makeup of a tramp. Thomas Sullivan has a "sissy" part which is not carried to extremes, but its elimination would be approved. Pearl Livingston and Inez George figured well. The chorus is composed of fairly good looking girls. The number is frequent, but volitional and neither newswomen nor a creature from the nasal staging, even in the "Crocodile Isle" song with colored light effects. Some of the effects are spoiled. The dressing is not sumptuous by any means. There are several changes, all neat, but lacking in design and color. The olio is opened by Fennell and Tyson. They appear in riding habits and make two changes. Both are good dancers and there is a little novelty in their act to make the offering pleasing and entertaining. The Racketts present a comedy sketch entitled "Fritz at Fall Dress." Mr. Rackett appears in a caricature of Bob Fitzsimmons, a creation that is successful in remarks and in makeup and conception. The act is original and bright and songs catchy. The act is a novelty and scored an emphatic hit. Friend and Downing are neatly dressed and waste no time. They have good parodies. Howard Brothers offered an absolute novelty. They are expert banjoists and handle the instruments with dexterity and preciseness in the various difficult, including and bright and tedious juggling and playing of six instruments in a perfect, easy manner. Higgins and Gallard, illustrated songs, also appeared in a few selections.

FOLLY (John A. Fennossy, mgr.).—There is a quantity of unpalatable "hash" without agreement, which is not opening a good Run for Your Money," given by the "Thoroughbreds." The material is weak and not sufficient to go around. Blanche Washburn and Josie Flynn, the latter having a "kidding" scene with Robert Cunningham, take up much time with disgusting talk about "insects." Everyone is after laughs and some manage to extract a few spasms with crudely devised situations. A car and an automobile is introduced and the scene is held so long it grows tiresome. The "roughhouse" carelessness is continued throughout the burlesque "The Union Men," formerly used by Burke Brothers. It has some connection and is quite humorous when the "bladders" and the decrepit clown, who is Harry McGee, come in. There is a clever type of a typical Irishman with an excellent brogue when he makes his first appearance. As the "coal heaver" he allows the character to degenerate into a low comedy "fad." There are few comedians in burlesque who can portray an Irishman so accurately and with marked precision. Dan T. Kelly plays a "sissy," probably through no fault of his. He does not play it well nor dress correctly. "Sissy" characters are a misanthrope and should be removed from view. Charles Douglas is better in Irish roles than straight old man. His makeup as the latter is poor. As a conventional Irishman he breathes more freely. Robert Cunningham has a fairly good Irish dialect, but his brogue is not so convincing as it is to Irish; besides, there are too many such characters in the show as it is. Blanche Washburn did not exert herself. She was the leader among the women and showed experience as well as a good figure in tights. Josie Flynn had the southerly role. She is short and rather plump, and her dress does not seem to fit. She was full of ginger and dash. Blanche Bedford is tall and stout. Her appearance in tights made a hit. The girls in the chorus vary in size, feature and form from the four-foot ninety-pound up to the two-century mark. They go through the ensembles with speed but pay little attention to music. Mimmie, Tosca is a contortionist and her exhibition pleased the audience. The show offers a familiar line of talk and parodies that met with approval. There is an antique atmosphere about the specialty of Nibbo and Kelly. The "Jokes" are too old to have value. The dancing is good and the eccentricities of the blackface comedian adds strength. If they are ambitious they should at once improve the comedy or get a new outfit. Washburn and Flynn, "Color" do a lot of "kidding" with the musical director. Some of the "personal" remarks brought furious laughter. The Lament Trio, a woman and two men. Introduced some clever gymnastic feats on trapeze. The act is good and somewhat novel.

TROADERO (I. M. Weingarten, mgr.).—The "Cracker Jacks" is the attraction. The show re-

main unchanged and opened to the usual good business.

WONDERLAND (G. B. Mills, mgr.).—The vaudeville bill contains Bingham and Thornton, Thompson and Farrell, Mabel Lamson, Lotta Lee, The Wilsons, Charles Dexter. In the curio hall are Dick Allen, Edie Gay, Maxey, Prof. Bowman, Queen Lola and Sam Berg.

NOTES.—A new five-cent moving picture theatre has been started at Danville, Ill., by Peter Dunn and A. Tindall.—Anderson, known as "The Male Melba," has fully recovered from his recent illness and opened at the Grand Theatre, Huntington, Ind., this week.—The Western Vaudeville Association will book the attractions for the new State street vaudeville theatre to be opened next season.—The Reld Amusement Company, of Clinton, Ky., has been incorporated with a capital stock of \$500 by E. E. Reld, W. A. Craig and Daisy Reed Craig.—The Amusement Booking Association of this city has added a burlesque department.—If the plans formerly laid out materialize the Western Vaudeville Association will control or book for six new first-class theatres in the middle West next season. The new \$135,000 vaudeville theatre in course of construction at Des Moines will open early next fall with Fred Buchanan as manager.—Harrison Grease has signed the "Ember" Girls, replacing Murray J. Simons as principal comedienne. The Globe Amusement Company, of Guthrie and San Francisco, Cal., has been incorporated with a capital stock of \$600,000 by W. H. Vance, Henry F. Pierce and H. W. Pentecost.—Frank Seymour, of Seymour and Hill, was recently held up and beaten by two highwaymen in Washington, D. C., and sustained serious injuries. He was obliged to close at the Olympic after the third performance last week. The two subsequent weeks have also been cancelled while Mr. Seymour is recovering from the shock and effects of a broken jaw.—Julius Von Tizer, Harry Cooper of the Empire City Quartet and Thomas J. Quigley of Francis Day and Hunter are scheduled to sing themselves as amateurs at the Folly Friday night and were booed off the stage before Von Tizer half finished his serpentine dance. J. A. Sternad, Irving Cooper, Charles Falke, Charles Wilkins, Charles Robinson and the gallery were the referees.—Goshen, Ind., will have a new theatre to replace the New Jefferson, recently destroyed by fire. George W. Simpson, of Chicago, is to be the builder.—Louis M. Goldberg, manager of the Grand, Joliet, Ill., has secured the lease of the store next to the playhouse and will at the close of the season merge it into the auditorium, giving the theatre additional seating space. The stage will also be enlarged.—Don Leno and his "Happy Youngsters" are scheduled to make their first metropolitan appearance in New York in about two weeks. The act was booked by William Morris.—J. C. Sodini is building a vaudeville theatre at Clinton, Ia. Mr. Sodini is a business man of Davenport, Ia.—The Pantages Theatre, Seattle, Wash., will be remodelled at a cost of \$60,000.—A theatrical company will be given at the Chicago Opera House Friday afternoon for the wife and children of the late John Blitzen, who until his death recently was master mechanic at that theatre.—A new burlesque was put on by the "Boston Belles" at the Trocadero the latter half of last week. It is called "The Sultan of Half-Morocco," staged by Jack Singer. In a way or two, the act is supposed to be a good shape. Mr. Singer has shown good judgment as well as energy in improving the show all around.—Alice Pantages, of Seattle, Wash., opened a new \$50,000 theatre at Seattle. It is known as the Lola. Mr. Pantages will extend his circuit of vaudeville theatres to British Columbia and Canada.—John J. L. who is usually called interested in many vaudeville theatres on the coast, was in Chicago last week.—John T. Slavin arrived in town this week. He has been engaged by B. C. Whitney for the musical comedy stock company of the New Theatre.—Fred Walton, Fanny Rice, Ethel Levey and Wilson McKay (Siles), cartoonist, are scheduled for early appearance at the Majestic.

SAN FRANCISCO

(Special Wire to VARIETY.)

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.).—Of the bill this week the "hold overs" were liked the best, with the exception of the Eight Bedouin. In a new act, the "hold overs" were liked the best. The Lasky-Rofe Quintet with their somewhat novel setting pleased, as did Nellie Beaumont and company in "My Busy Day," although her assistant is strongly suggestive of Billy B. Van in method. Eleanor Falke with her nimble feet and magnetic smile won a goodly share of applause. The "hold overs" were Hickey and Wilson (Miles "Nelson" being new to the act). Little Hip, the baby elephant from the Hippodrome, New York, Hap Jack Garner and Patrice.

NATIONAL (Sid Granman, mgr.).—Kate Kelly in illustrated songs did not appear this week as billed for some unknown reason, but the show without her pleased. The Byrne Kenyon Comedy Troupe in a musical comedy made the hit, although Claire Maynard in songs was well up in the estimation of the audience. Martiney in an electrical dance opened the show and Jay Bogert, monologue; Noetzel Family, acrobats; Kimball Brothers, singing and conversation, with the Kaufman Sisters, dancing, appeared and were liked.

PIG WAM (Sam Harris, mgr.).—Week 11: Montana Jack with battle axe and knife throwing was heavily featured this week and is a clever offering of its kind. Al Johnson in a monologue held over for the second week and still remains the hit of the bill. Robel Sims, cartoonist, is the best seen here yet. The Alpine Family on the wire, Three Porters, rings, and Sadie Rosenzweig did fairly.

THE CHUTES.—Arthur Barrett, a Hebrew impersonator, is on the bill this week, but Mr. Barrett has an awkward stage presence, although possessing a good delivery. This week also marked the debut of two recruits from the legitimate, Abram and John, in a sketch "Realiza-

tion." For a first showing it received a cordial reception.

BOSTON

By ERNEST L. WAITT.

The value of a name has never been better shown than in the present situation which has existed in Boston during the last few months between the two distinctly vaudeville houses, Keith's and Percy Williams' Orpheum. While Keith's would be filled to the brim every evening, the rival house manager would be wondering why people did not come to his house to the extent that the merits of the bill he offered would warrant.

But Keith has had the people of Boston hypnotized for many years into believing that the Keith show was the only one worth seeing. As a result, despite the fact that the bill at the Orpheum has been far better in many ways for many weeks, the crowd went to Keith's.

Now the situation has culminated in the great vaudeville merger by which Percy Williams-Hammerstein becomes allied with the Keith-Procator combination.

Percy Williams opened the Orpheum here last Labor Day, putting in as resident manager David L. Robinson, a former newspaper man and a good fellow. He started in to break down the strength of Keith's house by putting up some very strong bills. But the crowd simply wouldn't go to the Orpheum except in the afternoon, when every seat was 25 cents. As a result there has been an effort to get expenses down to the very limit and a feeling of dissatisfaction on the part of Mr. Williams. He became convinced that Boston people did not care to see a good show, when, in reality, the cause of their non-attendance is the simple fact that Mr. Keith has them hypnotized and they think that only at his house can they see real vaudeville.

So, as a result of the merger, there will be but one vaudeville house in Boston next season, unless some other man is willing to butt his head into the stone wall and get a rude jolt.

Business this week was very good for the first three days at all the variety houses, but a falling off was expected later in the week, because of the advent of Lent.

Houdini returned to Keith's for a special engagement to enable him to accept some challenges. On Monday night he escaped from a sheet-iron box, but had a hard time doing so, and among the stunts scheduled for him to tackle this week is the escape from a large glass bottle, securely sealed. The Keith bill this week is particularly good, notable for its variety and the unusually good quality of the acts. Herbert, "The Frogman," has some good scenery, a clever makeup and makes good; Tyson and Brown, who dance on roller skates, are fair, while Potter and Harris on the right, do very good work. The woman's work is unusually clever. Conlon and Hastings in "A Shattered Idol" are ordinary. The sketch opens well, but finishes flat. The Fraser Trio, two men and a woman, sing character songs, and the Onlaw Trio back up the announcement of their advertising that "they are in a class by themselves." The "Gaiety Four" on the other hand, out of the class. They should be playing on the burlesque circuit where coarseness is not frowned upon. There is much of burlesque in the sketch "The Alphabet Class," by Holcomb, Curtis and company, but the singing is good. Edwin Stevens and his company in "An Evening with Dickens" is one of the real hits. "Ye Colonial Settlers" do very good work. George Clarke ought to be willing to get some new material for his sketch. It is too nearly like everything else he has ever done, although it does still go good here. The same should be said of George H. Wood, for all his talk is old.

Marie Dressler is the "Big Noise" at the Orpheum and it is to her credit that she has caused a rise in the box office receipts. She has caused the audience on the broad ledge all the time. The Kratons do hoop rolling that has many new things in it, particularly where Mr. Kraton rolls the hoops in a screen. Madge Matland ought to realize that she makes a mistake in coming on the stage as though she has a fit of the blues. She sings well and is clever at imitation. She and Walter, the woman playing a hand organ and the man a violin, with imitations, saves the act by the man's really good violin playing. The Cyclonic Six in "Jinnale Bounce," the Masked Ladies' Quintet, the Ruppeltes, Martin's Mimosa Girls, Hayes and Wynne and Lea Georgis Troupe complete the show, except for Bryan's "Congress of American Actors" in their ensemble of "Human Flugs." The Palace Theatre's own vaudeville this week is very good and is drawing a large supper crowd. Moran and Fisher, comedy jugglers; Howard and Colby, illustrated songs; the Cycling Brunettes; Grace Lyons; Gutes and Nelson, acrobats; James F. Murray, travesty artist, and the vaudeville movie pictures complete the bill.

"The Behman Show" is at the Palace, where the house is packed from orchestra rail to the roof at every performance. The Behman Show, however, is just ordinary, and perhaps less than that. There isn't a single girl in it who can sing. The vaudeville section, with Geiger and Waters, the woman playing a hand organ and the man a violin, with imitations, saves the act by the man's really good violin playing. The Cyclonic Six in "Jinnale Bounce," the Masked Ladies' Quintet, the Ruppeltes, Martin's Mimosa Girls, Hayes and Wynne and Lea Georgis Troupe complete the show, except for Bryan's "Congress of American Actors" in their ensemble of "Human Flugs." The Palace Theatre's own vaudeville this week is very good and is drawing a large supper crowd. Moran and Fisher, comedy jugglers; Howard and Colby, illustrated songs; the Cycling Brunettes; Grace Lyons; Gutes and Nelson, acrobats; James F. Murray, travesty artist, and the vaudeville movie pictures complete the bill.

Charmon is the high line at the Howard this week. Press Pursuender Doherty classes her as "clever, chubbily, compeetish, chappy, charming." Charmon. She still does her "fast-of-the-corn" and some of the vaudeville movie pictures complete the bill. In many a bachelor's den, Fiske and McDonough do an original skit called "The Ladies' Interfering Society"; Cherry and Bates, a good cycle stunt; Waldron Brothers, conversation; Cavana, billed as a "marvelous contortionist," deserves the title and his barrel jumping is an additional thing in his favor. Campbell and Ken-

ney, Falardaux and Bohne, Fagan and Merriam constitute the comedy talking and singing end of the bill, while Lydia Hall does a pretty ragtime sketch and George E. Whalen a clever baton stunt. Russell and Russell make good in dancing and singing, while the burlesque girls close the list. The "Boys" here in Boston are getting anxious. They want to know what the girls are going to do when the Howard enters the Empire circuit next month. But the girls won't tell just yet.

The Columbia bill this week is "The Wise Guy." Edmund Hayes is still the piano mover. This sketch, which he has used in vaudeville for years, stands out as a very well and "The Jolly Girls," who are with him fit in very nicely. The entertainment as a whole is much above the average at this house, especially in its comedy. The specialty acts are not numerous, but the few make the audience yell for more. The Four International Comiques make themselves solid with their acrobatics and the De Kabrys have every one guessing for a while as to whether they are girls or boys. They do a corking good dance sketch, but they ought not to take life so seriously. It would be a good idea for them to wear a snail while they dance, even if it came off behind the scenes. They do good work in the chorus and set the other girls in a merry pace. The Bosse reduced Adeline, a servant, and unkes a capital conspiring adventure. Harriette Belmont, a pretty little siren, sings contralto real birdlike and has a good stage presence. Mattie Walsh, who was with the Fay Foster company at this house a few months ago, was one of the favorites in the line this week, also Myrtle Paul, who made a genuine hit here with the May Howard show last fall.

Rice & Barton's "Rose Hill Folly" company holds the boards at the Lyceum. This three-act sketch is called "The Royal Billy Goats" and a big crowd has batted into the house this week to see their antics. George W. Rice plays "Sweeney" and T. P. Thomas "Mooney" with great glibly, assisted by Idyll Verner, an actress and her John E. Cain as a servant, "Up to the snuff." The "Dance of the Seven Veils" hits the crowd just right, for it is the first to be done in Boston in the variety houses. The olio is a good one, consisting of Blanche Newcombe, singing sketch; John E. Cain and company as "The Newboy," and Patten and Van in a musical stunt.

Austin and Stone's features this week are Broncho John and his scouts, with Young Garrett, the lariat thrower, and the Indian princess, Hee-moo-moo. "The Minstrel Maida" do some new dances and have changed their song list. Till's Marionettes, Topp's band and Ben Hart, the giant singer, are among the acts that have attracted the crowd. "The Chicken Thieves" is the feature picture show at the Theatre Comique this week and reveals by motion pictures how a chicken coop is pilaged, as if every cullid person didn't know. "The Cavalry School," "The India Rubber Man" and "The King of Dollars" are also shown. May Vincent, Grace Mordant, Thomas Bullock, John McDonald, Frank Cohen comprise the singing company, and Helen Qualey, Harry Russell and W. O. Johnson the musical outfit.

Boston is going to have a new form of amusement in the Eden Musee which will be opened on Washington street within a few weeks. An entire building has been secured and the "Chamber of Horrors" will be a feature.

PHILADELPHIA, PA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., Monday rehearsal 9).—This week's bill is a strong one and from the standpoint of entertaining quality to an audience it can be ranked as first class, but it is poorly arranged, being too heavy and unwieldy to show off its merits. Acts in "one" are lacking and it called for skillful work by the stage manager to avoid stage waits. John T. Kelly presented "A Game of Con." Kelly's personality went a great way toward making a hit of the playlet, which is founded on a well-worn theme. Willy Zimmerman, the impersonator of musical composers and directors, past and present, was a clever newcomer. He has made a good thing of the characters and in this way scored with imperfections of composers who are known by name only. His Oscar Hammerstein and Maurice Levl characters might also be placed in the same list so far as Philadelphia is concerned, but the audience enjoyed him immensely. Zimmerman is a clever artist and he might do even better with the selection of characters popular with present day audiences. Carter De Haven made his reappearance in a singing and dancing skit, with pretty and petite Flora Parker to assist him; they scored instantly. The Jackson Family, eight cyclists, performed many intricate evolutions on the wheels. Quite a few of the figures were new and were well executed. The riding of the Jackson was the best ever seen here. With pretty costumes and an extremely neat appearance this act is worth a headline place on any bill. There is little to be found in the latest "girl act," "Vacation Time," to merit favorable mention. There is a jumble of dancing with no features. The moving picture made in the audience's mind from being overwhelmed by a thrice of frigidity that must have chilled those responsible for its production. Les Arlbes, who offered some cleverly executed head and hand balancing feats; Bob and Bertha Hyde, in a neat singing and dancing specialty which pleased, and the D'Estelle Sisters in a dancing act were the other new numbers.

Dean and company moved their former successful sketch "Christmas on the Island" to well-deserved recognition and the Three Hickman Brothers were treated to liberal applause for their familiar offering. Lillian Ashley had some new songs and stories which were enjoyed above the ordinary for an "early number" and there was a clever new comedy by the Kedeys. The four Philadelphia negroes were closed Monday. An infringement of the rules brought an interview with the local manager and the Bailey's "come back" resulted in their dismissal. The Tally Ho Duo replaced them on the bill.

BLOU (W. V. Jennings, mgr.).—Redeeming features are sadly lacking in the makeup of Campbell's "Singing stars." Everything in the show is about of the same calibre and it is all

GUS EDWARDS

SAYS

SATURDAY, FEB. 16.

THAT

He and his "School Boys and Girls" playing the same bill with the Empire City Quartet at the Haymarket, Chicago, one night formed a "plugging" army. The crowd fled into every restaurant in town and in a moment had them all singing "CHEER UP, MARY," and "I'LL DO ANYTHING IN THE WORLD FOR YOU." These two songs can be heard now with every meal. GUS EDWARDS and HARRY COOPER are well satisfied.

GUS EDWARDS MUSIC

PUB. CO.

1512 BROADWAY, NEW YORK

below the average. "College Life" and "Hello" are the burlesque numbers and are simply mixtures of skits and comedy pieces which have been doing duty ever since the burlesque business became known to the active public. Richey and W. Craig is the only member of the troupe who even approaches the comedy line, and the material he uses all the way through is threadbare. There is a quartet with a Hebrew comedian that might be utilized to some advantage, but who has little or nothing to do. Paddy Miles appears in an Irish makeup, but without adding anything of moment to the comedy. Bosse Nitram also attempts an Irish character part and meets with the same success as her partner. There are no singers in the show. The chorus is weak and without the aid of the Leigh Sisters might be taken for a "turkey" bunch. A few of the girls are fair looking and average well as to figure, but little attention has been paid to their drilling and there is no life to the numbers. Dorothy Blodgett has only her fair looks and figure to help along. She cannot sing and works with a listlessness which may or may not have affected the chorus. Margerie Leigh sings one number, "The Everglades," in a black dress and tries an acrobatic finish. Several dresses were forced in the "Harry Klein" song by reason of Craig's "mixing it up" with the chorus girls. The costumes are cheap looking and the varied shades of pink tights worn look like a sample lot. There is nothing of moment in the burlesque. Richey W. Craig opens the olio with his time-worn graphophone specialty without a new joke. The Four Leigh Sisters with their wooden shoe dancing act was the best number in the bill. They were followed by the York Comedy Four (Thorndyke, O'Brien, Russell and De Groot). There is but one comedian in the four and he should work out some good stuff. The singing is fair. The singing and dancing specialty offered by Miles and Nitram is of the kind previous-day audiences have forgotten, with little merit to it. There is an ordinary patter song by Mozelle to close the olio. She does no dancing, although the program calls for it. Her act is simply a copy of several more of its kind being used in burlesque. There is a note at the bottom of the program, "The audience is respectfully asked to remain seated until the drop of the curtain." Many did not.

CASINO (Ellis & Koenig, mgr.).—This house has its first "repeat" show of the season, the "Bon Tons" having played the Lyceum early, but so changed is the show that it is practically a new one. What changes have been made at favorably. Some new numbers were tried this week, Frank Chase introducing "Wooden You Come Over to Philip's Wife," and Adeline Less singing a sort of a Spanish song. Both were well received.

THE DUDE DETECTIVE

IS A

RIOT

ON THE ORPHEUM CIRCUIT

SO FAR.

ORPHEUM THEATRE, MINNEAPOLIS, MINN.

"Frank Byron, 'The Dude Detective,' is a scream. For continuous howls of glee and amusement, Byron eclipses any actor ever seen on the Orpheum circuit, barring none. Louise Langdon acts as a foil for Byron's eccentricities."—Minneapolis Journal, Feb. 11.

"The enthusiastic program tells only the absolute truth when it calls 'The Dude Detective' 'one of the most absurdly funny acts in vaudeville.' Frank Byron's convincing exaggerations are a scream, and the house was unwilling to relinquish him yesterday. He ought still be shaking if his second act had not become exhausted at the thirteenth, or thereabouts. He is ably and picturesquely abetted by Louise Langdon."—Minneapolis Tribune, Feb. 11.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers

Address all communications to

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(Meyer Cohen, Mgr.)

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Miss Marie Laurent, the phenomenal soprano, who is booked over the Consolidated Circuit for twenty weeks, will make a feature of "SOMEWHERE" and "AND A LITTLE CHILD SHALL LEAD THEM." Miss Edith Helena, at Hyde & Behman's Theatre, Brooklyn, this week, has broken all records of applause in that famous house, in the manner in which she renders that greatest of all high class ballads, "THE NIGHTINGALE." Professional copies will be sent to those requesting same, providing proper credentials accompany letter. Descriptive singers do not fail to report as to the greatest descriptive song, "THE BEST THING IN LIFE," which can be sung with and without slides. It is the best song of its kind issued in the last ten years. In a celebrated case now being tried in New York, the jurors, who are locked up after the court adjourns, are to report as to the continually singing "JUST ONE WORD OF CONSOLATION" and "SOMEWHERE."

and were moving smoothly by the end of the week. Clady-Carlyle was a new member of the cast, looking well in her costumes and leading one number with good results. "Just Kids," a sketch by Guy Rawson and Frances Clare, made a strong impression, and the "Girl in the Red Mask," with Nellie Emerson and the "Six Engagements," the latter of which was replaced by the latter acts have been added since the "Bon Tons" first visit. The comedy, while not new, is lively and everybody appears to be working for the best results.

TROCADERO (Fred Wilson, mgr.).—Pat Kelly and his big show returned this week and was welcomed by crowded houses at this theatre. With the exception of a change in numbers the bill remains the same as on the previous visit. The new numbers freshen the bill. Flo Wells introduced "Won't You Come Over to Philly, Willie," with success, using a boy in the balcony for the choruses. Kelly pleased his patrons with his drill comedy, "Vivie Henshaw and the Georgia French," and the feature of the olio.

LYCEUM (J. G. Jermon, mgr.).—Changes have been made in both the burlesque and olio portion of Irwin's "Big Show," which is the week's attraction. "Baby" Sales and Edna Roberts now open the olio with a pleasing "sister act" and Goldsmith and Hoppe do their familiar musical specialty. The latter act was replaced by H. H. Cohen and Lew Welch as principal comedians in the burlesques. Some new numbers have also been added.

DIME MUSEUM (T. R. Hopkins, mgr.).—Salome and "The Dance of the Seven Veils" was given as the feature of this week's bill with Beta Chaille (Mrs. Mary Potter) as Salome. The bill also included Kitty and Nelson Sterling, Al Sterns, Dunn and Barry, The Mildreds, George Bundy and company; in the curio hall, Zeldeka, Zip, Harnden Brothers, Harry De Mar, Ottura and other novelties were shown.

BON TON (Mrs. J. G. Jermon, mgr.).—A varied program consisting of vaudeville and moving pictures was the week's attraction here. NOTES.—During Tuesday evening's performance Pat Kelly and his wife Flo Wells were stricken suddenly ill and for a time it was believed that they had been poisoned. Medical aid was called and both were able to continue, although neither completely recovered for two or three days. A meal of corn beef and cabbage preceded the attack, a fact which made their friends wonder what effect sauerkraut and speck might have had.—Carl Cunningham, of the team of Cunningham and Covey, was reported to the police as missing Wednesday night by Pat Kelly. He drew his salary after the matinee and disappeared without leaving a clue behind.

ALBANY, N. Y.

EMPIRE (Thos. R. Henry, mgr.).—Hyde's "Blue Ribbon Girls" are at this theatre, being a very weak attraction.—GAYETY (H. B. Nichols, mgr.).—"Twentieth Century Males" are putting up a very good show.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr.). Monday rehearsal 10:30.—Belle Veola, danseuse and acrobatic, very clever; Ferreros and his dog, hit; Clifford and Burke, eccentric comedians, very good; Estelle Wordette and company, liberally applauded; T. W. Eckert and Emma Berg, a musical treat; Byers

and Hermann, pantomime, clever; Rose De Hoon Sextet, best musical act seen in Altoona this season. C. G. C.

ATCHISON, KAN.

EMPIRE (Richard Riely, mgr.).—The bill week 3: Moony and Anderson, cross-dress talk, fair; Luckey Trio, trick house, good; Alice Lavigne, song pictures, clever as usual; "An Actor's Romance," with Dick Reilly as "Claims," was a scream.—NOTES.—Manager Lewis of the Atchison Theatre gave a banquet at the Egglinger Cafe last Saturday evening in honor of the Orpheum Road Show.—The stage at the Empire has been rebuilt and the new dressing rooms are about complete. DICK ROSANKO.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.).—Miss Annette Stinburn, singer, good; Francis and Fitzgerald, sister act, fine; Miss Eva North, illustrated songs, good; John B. Morris, fair; Miss Mollie Abbott, dancer, scored; Martine Sisters, hit of the bill, concluding with pictures and the burlesque "Wild West" by W. H. Trueheart and stock company. BRUX.

AUBURN, N. Y.

NOVELTY (E. J. Murphy, mgr.).—Moving pictures change semi-weekly. "The Reception of King Edward" and "Mischievous Children on Their Vacation," very good. BILLY JOYCE.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Mrs. Lily Langtry, excellent; Saml and Kessner, very good; Zay Holland, pleasing; Kenny and Hottis, liberally endorsed; Hayes and Johnson, made a hit; Sidney Grant, fair; Sherman and De Forest, well received.—NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Broadway Gaiety Girls," with comedians of merit and good burlesque, pleased.—GAYETY (Wm. L. Ballant, mgr.).—Sheridan's "City Sports." Both the burlesques and olio is pleasing every one.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr.). Rehearsal 10:45.—Duffy, Sawtelle and Duffy, sketch, fair; Ed Moon, musical novelty, good; Washburn and McKnight, good; Philmer Marionettes, good; M. L. Barrer, illustrated songs, good. N. RITCHIE.

BAY CITY, MICH.

BIJOU (J. D. Milmore, mgr.).—Stewart and Keeley Sisters are the headliners in a singing and dancing act, good; Sister Slater, juvenile comedienne, good; Robert Taub, illustrated songs; Mary Madden, "lecturologist," fair; Lola Milton, supported by the Medallion Trio, very good.—NOTE.—Gussey Hibbard, of Hibbard and Warren, blackface comedians, spent one week's vacation in Bay City and is now playing in Detroit. H. C. HERTZ.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr.). Monday rehearsal 10.—Week 11: Jewell's Mannikins, went big; Nevens and Arnold, good; Lawrence and Harrington, very good; Adeline Francis, good; Misses Delmore, many encores; Stuart Barnes, a good entertainer; Bell-Prevost Trio, do some remarkable feats; Kinetograph pleasing. JOGGERST.

BIRMINGHAM, ALA.

MAJESTIC (Harry Stevenson, mgr.). Monday rehearsal 10.—Leo Cooper and wife in "The Price of Power," hit; Burton and Brooks, good; Violet Dale, pleasing.—GAYETY (A. J. McArdle, mgr.). Monday rehearsal 10.—"Gay Masqueraders," good. MAT W. WILLIAMS.

BUFFALO, N. Y.

SHEA'S (Monday rehearsal 10).—Connelly and company in "Marce Covington," Gerald Griffin and Stephen Maloy assisting. Pleasant excellent and a hit. Bailey and Austin, very clever; Elmer Tenley, monologue of good material; Three losses, very dainty; The Great Herman, a good monologue performer; Zena Kette and her pony, clever; Guyer and Crispi, sketch, von much applause.—GARDEN (Charles E. White, local mgr.). Columbia Amusement Co., mgrs. Monday rehearsal 10:30.—"The Greater New York Stars" had capacity business. An up-to-date show. The Gaus-Herman fight pictures an added feature, pleasing.—LAFAYETTE (Charles M. Baggs, local mgr.). Empire Circuit, gen. mgrs.—Muer's "Merry Burlesquers" gave satisfactory entertainment. Next: "The Lid Lifters" Burlesquers.—WASHINGTON (Lewis F. Linn, mgr.). Monday

rehearsal 10).—Harry L. Reed's illustrated songs, good; Bob Phillips, vocalist, fair; The Hanna Triplets, a novelty; M. Hudon, artistic paintings, clever; Prof. Probasco, juggler, fine.—HIPPODROME (C. Elwyn Edwards, mgrs.).—Harry Mason, illustrated songs, fine; Joseph Roman, good; Master Leonard Stearns, a fine voice; Margie Edwards, liked as a platform singer.—BLUET DREAM (W. K. Kellins, mgr.).—Tri-weekly change of moving pictures. Charles Amusement Co. are making great preparations for the opening of a new park at Olcott Beach. The Keystone Amusement Co. will put in several new devices at Luna Park to open in May. DICKSON.

CINCINNATI, O.

By HARRY HESS.

COLUMBIA (H. M. Ziegler, mgr.). Sunday rehearsal 10:30.—One of the most enjoyable bills of the season. The Two Kechlys, acrobats, more than made good. Catherine, Florence and Juliette Weston, musicians, are clever. Albert Bellman and Lottie Moore in their offering "A Bit of Vaudeville" could hardly be improved on. Charles Mack, W. P. Kitts, Mrs. Charles Peters, Annie Frazer, Etta Bastedo and Robert Kelly offer a sketch "Come Back to Erin" an ambitious playlet artistically done and perfectly staged. Harry Sears, bluesonist, does some new work. Four Harveys, wire performers, have new stunts. Junie, McCre and company are seen here for the first time and the act went big. Les Duran Trio, a well-dressed Italian operatic singers, are very good. Kila-Hauzal Troupe of Japanese jugglers do the usual turn of its kind, but the costumes and stage settings are gorgeous.

PEOPLE'S (James E. Fonessey, mgr.).—"Yankee Doodle Girls," Alfred G. Herrington, mgr. Neither of the burlesques are imbued with any spirit of patriotism, as their name indicates, but "Tucker's Farm" the opening burlesque is very well done.

STANDARD (Charles B. Arnold, mgr.).—Harry Bryant's Extravaganza. There are two burlesques and two female pairs in the chorus of 12 in the opening burlesque "Innocent Lamba," a cornet duet by Misses Marion and Thompson that properly belong in the olio. There are ten musical numbers besides a grand finale by the whole company.

DALLAS, TEX.

MAJESTIC (B. S. Muckenfuss, mgr.).—McWatters Tyson and company have one of the best acts ever seen here. Frank Stafford and Marie Stone proved a very excellent number; Tom Morley and Anna Rich received much applause; Odell and Kinley presented a good comedy act; Al Coleman, not very well received. E. A. A.

DANVILLE, ILL.

LYRIC (Jack Hoefler, mgr.). Monday rehearsal 10.—The Great Westin, impersonator, very good; Billy Durant, Chinese comedy musical act, fine; Howley and Leslie, knockabout; Chester, hand balancing, fair; Marie Rolison, "The Little Magnet," very good. TRIMBLE.

DAVENPORT, IA.

FAMILY (J. A. Munroe, mgr.). Monday rehearsal 10:30.—Week 4: Beatty and Price, comedy sketch, good; Cherry Sisters, singing, the hit; Sharply and Flynn in "Friendly Enemies," good; Ben F. Cox, illustrated songs, good; Opola Quartet, hit. Business at this house is improving. More advertising and better acts are the reasons.—ELITE (Chas. Berkel, mgr.). Monday rehearsal 11.—Elson City Trio, comedy sketch, good; Johnston and Cook in "A Share for a Wife," good; The Two Pirris, acrobats, good; Tom Ripley, hit; Marie Cline, songs, good. LEE B. GRABBE.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.). Monday rehearsal 11.—John and May Burke, comedy musical sketch, good; Madell and Corby, sketch, well received; Margaret Severance, mime, very clever; Tom Ripley, minstrel monologist, new jokes; Bennett Sisters, singers and dancers, very good; Mae Turney, songs, good voice and appearance; Harrington, ventriloquist, fine.—SIU-BEIT (Al Reeves, mgr.).—Watson's Burlesquers are proving a good attraction, 11:35. The girls are numerous and the act altogether good looking. Billy Watson is the chief funny man, and succeeds admirably. L. C. J.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr.). Monday rehearsal 10.—The headliner, Capt. George Auger and company, pleased. Crosby and Bayne are retained for the second week. Chas. F. Seaman made a hit. McMahon and Chappelle and the Minstrel Maids went well. The Finneys, swimming experts, were good. Nettle Carol, very clever; and Ben Welch was the real laughing hit of the bill.—LAFAYETTE (Dr. M. Campbell, mgr.). Sunday rehearsal 11.—The nature of this week's bill is Thos. J. Ryan and Mary Richmond and company in "Mag Haggerty's Reception," Rooney and Bent made a big hit. Emily Nice, scabrette, was good. Marselles, contortionist, pleased. The Lovetts, comedy acrobats, well received. Harry Breen, comedian, well liked. Le Clair and Bowen, acrobats, good, and Tom Heffron, CRYSTAL (J. W. Nash, mgr.). Monday rehearsal 11.—The Mysterious Fontaine proved a novelty and pleased. Anna and Effie Conley played a return engagement and made a hit. Hilbert and Warren pleased. The Okura Wonders, foot jugglers and acrobats, good. Anson Schirrah, illustrated songs.—GAYETY (Harry H. Reed, mgr.). The "Hooded Men" fight pictures, behold the boards with the Gaus-Herman fight pictures.—AVENTE (Drew & Campbell, mgrs.).—Drew and Campbell's "Avenue Girls" are playing to good houses.—NOTES.—Detroit Lodge No. 1, Knights of Everlasting Pleasure, initiated a large class last Thursday night. Among the professionals that went in were Kretores, the musician, Ray Ogden, Bovie and Craig. Tickets are out

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SATURDAY, FEB. 16, 1907.

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for their stag vaudeville entertainment to be given at the Crystal Theatre Friday night, Feb. 15.—Rovine and Craig, the dancing team, replaced Rose and Lemon at the Crystal Theatre last week. The latter team were booked, but for some reason were not on the bill as reported. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr.). Monday rehearsal 2.—The Williams Ideal Extravaganza company in a two-act musical comedy "The Other Fellow," are furnishing the patrons with a good show.—BIJOU (Joe Matfield, mgr.). Monday rehearsal 2.—Prof. Henry in wireless telegraphy demonstrations, a novelty, pleased; J. Bernard Byllyn, big hit; Carter Taylor company, pleased; Rose and Kossien, good; Clifford and Orth, hit; May Melbane, good; Isadore Silver, pictured melodies, fine. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr.). Monday rehearsal 10.—Murphy, Whitman and company in "Old Friends," good pastoral act; Dracula, novel contortion; Nellie Reilly, clever monologue; Kennedy Brothers, strong dancing act; Collins and Collins, good.—RIALTO (F. W. McConnell, mgr.). Monday rehearsal 1:30.—The Simpsons, W. S. Ellwood, Dorothea Sisters, Bijou Mignon and Margaret La Vaun; good bill. J. M. BEERS.

FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr.).—Exceptionally fine bill. Headliner the Military Octette, hit of the bill. Dorothy Barlow, prima donna soprano, excellent; Takekawa's Japanese Troupe, fine; Chalk Saunders, comedy, excellent; Ethel Clifton and company in "Barclay's Baby," very funny; Donald and Carson, Scotch musical comedy, great; Six English Rockers with Nellie Florio, good.—PLEASANT STREET (D. J. Casey, mgr.).—Freeman and Stone, singers and dancers, great; Marion Evans, vocalist, fine; Rockfort and May, refined song and dance act, very good; Al Burke, the dancing wonder, good. BOSTON (H. R. Benn, mgr.).—English burlesques and vaudeville; Dynes and Dynes, club swinging, very good; Artur Finn, blackface, good; Mr. and Mrs. Hall, sketch, fine; Sadie Melrose, English scabrette, excellent; Dolly Clifford, Illinois, songs, good. E. F. RAFFERTY.

FRANKFORT, IND.

CRYSTAL (Chas. Welch, mgr.).—Minnie Dapree, dancer, excellent; Howard and Cameron, hit; Minnie Family, acrobats and heavy lifting, feature, very good. J. A. PETTY.

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GRAND Shafer Ziecher, mgr.).—The new Warner's little one-act thriller, "The Futurity Winner" was the headline feature and scored a decided success. One of the greatest hits of the new show was the exhibition of the two Tennessee Brothers. Hal Davis and Inez Macauley were well liked in their part. The handsome young man who sang the beautiful ballad, "The Song of the Sea," clear soprano voice, excellent. Mr. and Mrs. Allison in "Minnie from Minnesota." James H. Cullen in his new comic songs; Marvellous Frank and Bob, comedy gymnasts, and Bryant and Saville, the midgets, funny, strong, and well liked. The musical comedy, "GAYETY" (Edwards and Shayne, mgr.).—"The Gay" "Morning Glories," with the Hungarian Boys' Band as a special attraction, drew audiences of good proportions. The excellent musical organization proved the best card yet. Gayety has a splendid variety of new acts. The Gaiety Picture Palace Company had satisfactory business the latter part of last week.—EMPIRE (Charles Zimmerman, mgr.).—For the first half of this week the "Washington Society Girls." The burlesques were up to the average and the orchestra contained some of the very best of the city. The record to be the bit of the performance.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Karno's "A Night in the Slums"

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bat, fair; Harry Moulton, ventriloquist, fair; Ed and Josie Evans, character sketch, good.
CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—Week 4: "New Century Girls" in two comedies. Olio: Frank Mitchell and Louis Pritzko, comedians; Hays and Winchell, musical, well received; Barrett and Belle, comedy travesty, hit; Crawford and Manning, good; Nellie Sylvester, songs, very good.—(CRYSTAL (F. B. Winter, mgr.).—Donat Bedini and dog, good; Linden Beckwith, songs, exceptionally good; Joseph Lehmann and company in "A Fool's Wisdom," entertaining; Early and Late, monologists, good.—GRAND (W. W. Gregg, mgr.).—Norma Gray, songs, good voice; Hall and Column in "The Coal Man," entertaining; Clever Conkey, club swinging, hit; The Kramers,

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musical, applause.—NOTE.—The New Star Theatre expects to open early in April.
B. H. BENDER.

MOBILE, ALA.

LYRIC (G. Nembrix, mgr.).—Week 4: Sugimoto Japs, good; Max Hildebrand, ordinary; Leo Cooper and company in "The Price of Power," good; Sutton and Sutton, good; Carita, danseuse, fair; Violet Dale, mimic, excellent; Patty Brothers, head balancers, fine.
NAN.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 10).—Lucille Mulhall and Ranch Boys (New Acts): Fred Hallen and Mollie Fuller in "Her Sunday School Boy," people better than sketch; Musical Avolos, brilliant quartet of xylo-

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phonists: Lina Pantzer, pretty wire act with some comedy; Frank Byron and Louise Langdon, "The Little Detective," bit of the bill; Johnny Johns, blackface monologist, went big; Mlle. Dzila, fair, CHAPIN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Jajoie, mgrs.).—Lavigne's band, Ethel MacDonald, a novel act; Josephine Gassman and "picks," big hit; Bates and Bates in pantomime did fairly; Chamroy,

Percy G.

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AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Williams and Mayer, comedy singing sketch, fair; Musical Shriley, saxophones, good; Budworth and Wells, sketch artists, took well; Frank Gray, pictured

WHAT

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PRESENTS

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WEEK FEB. 18, HURTIG & SEAMON'S MUSIC HALL, NEW YORK.

melodies, good; Three De Bohens, acrobats, received good applause. — **GEORGE FIFER.**

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Volta has a very clever and entertaining act; J. K. Hutchinson and Rolinda Bainbridge, clever actors; James F. Kelly and Annie M. Kent have a merry skit; Lew Sully amused; The Six Mowatts are wonders in their line of work; Collins and Brown, good; The Hurleys, well received; McIntyre and Bennett, good laughing act.—**WALDMANN'S OPERA HOUSE** (W. S. Clark, mgr.).—The "World Beaters" with "Salome" as added attraction giving a good show. — **JOE O'BRYAN.**

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Julia Sanderson, pretty singing and dancing act; Charlotte Parry in "The Constock Mystery" did some clever character work and was generously cheered; Ger-

trude Mansfield and Caryl Wilbur, good; Harry Armstrong and Billy Clark, fair; Tom Moore, singing comedian, good; Nadje, enjoyed; Bessie Valdaire Cycling Troupe, excellent. — **E. J. TODD.**

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Chas. Serra posturing should be eliminated. Dorothy Kenton performs charmingly on the banjo. Norton and Nicholson scored an emphatic hit; La Malze Brothers, clever acrobats. The Fadettes, excellent. Lester and Manning, best talking act seen here. Ollie Young and Brother closed.—**GREENWALL** (H. Greenwall, mgr.).—The "Majestics." In the opening burlesque singing numbers follow each other in rapid succession. Most of the comedy is from a "prop" stomach attached to the body of Gus Fay. When the action drags the comedians punch, kick and pummel it in various ways. The girls are shapely and answer burlesque requirements in every department. Next: "Gay Masqueraders."

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CHARLES E. TAYLOR, Manager "Parisian Belles"

WINTER GARDEN (T. P. Brooke, mgr.).—Last week of Brooke's Band and Agnes Mahler. — **O. M. SAMUEL.**

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—Doherty's Poodles, interesting and amusing; Chester P'Amor, an interesting illusion; The Pryors, good; Arthur and Mildred Boylan company, excellent; Ethel McDonough, a good musical novelty; Mary Dupont and company, "Left at the Post," good; Hamilton Hill, baritone, enthusiastically received; Stuart de la Ronde (local), illustrated singing, well received.—**NOTES**.—The New Theatre is doing good business, especially at Saturday matinees.—The after-matinee receptions for ladies and children are a great drawing card. — **OGOR.**

PROVIDENCE, R. I.

KEITH'S (Clas. Lorenberg, res. mgr. Monday rehearsal 9).—Good bill headed by Carlotta, fea-

turing the loop-the-loop on a bicycle, good act. Geo. W. Wilson, very interesting sketch; Stanton and Modena, good; The Quartet, big hit; Duffin-Redway Troupe of acrobats, pleased, as did the Kitamura Japanese Troupe; Fields and Ward entertain in lively manner; Irving Jones, Celia Western, Jennings and Redfern, May Crawford and her Johnnies were also on the bill. Moving pictures very poor.—**IMPERIAL** (Leon Curtin, mgr.).—Tom Miner's "Bohemians" the attraction, a fair show. Could be improved with a few up-to-date songs.—**WESTMINSTER** (Harry Parkin, mgr.).—Bob Manchester's "Night Owls" is far better than the average shows lately given at this house. — **S. M. SAMUELS.**

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Cotton's donkeys, pleased; Murray Sisters, very good; the Gleasons and Fred Houltham, fair; Monroe, Mack and Lawrence, pleased; Paul Kleib, musical act; Greene and Verrier, very clever; Morris and Morris, ordinary; Kinetograph.—**BIJOU** (Upde-

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graff & Brownell, mgrs.).—11-13: Weber & Rush's "Dainty Dances" company pleased. 14-16: Weber & Rush's "Paris by Night" company, fair show. **KELLEY.**

SAGINAW, MICH.

JEFFERS (Thomas E. Newton, lessee; Chester Sargent, mgr. Sunday rehearsal 11).—The headliner, "The Counsel for the Defence," Mr. and Mrs. Robyns, well received. Sansone and Della, trick balancing, juggling and equilibristics, splendid; Don and Thompson, sketch, very interesting; Ogerita Arnold, sweet singer; George A. Beane, assisted by Mabel Haines, comedy sketch, good; George Hillman, good German comedian; Yale Duo, a good exhibition of club swinging. **MARGARET C. GOODMAN.**

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 4).—Week 4: Very fair bill headed by Edouin and Edwards, sketch. St. Onge Brothers, with their bicycles; Emilia Rose, a beautifully proportioned woman in acrobatics; Arthur Kherna, a fairly good Dutch comedian; Harry Richard and company in a comic operetta and Nellie Hoke. **HON TON** (J. H. Young, mgr. Monday rehearsal 10).—Week 4: One of the best bills of the season for this house played to good business. It consisted of The Vagges, very expert bag punchers; Paul La Drew; Lamar and dog, contortionists; Fields and Mason, song and dance; La Renos, very good Roman ring artists, and Miss Greenough, a sweet singer. **JAY E. JOHNSON.**

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Week 10: Sadi Alfarabi, fine; Sisters Rappo, big hit; Mons. Sherman, good; Earl and Wilson, laughing hit; Mr. and Mrs. John T. Powers, excellent; Harry and Kate Jackson, popular. **NOTES.**—The main attraction at the Majestic last week for three nights has been Clay Clements in "Sam Houston."—Electric Park and Bower's Island, summer resorts, open the season here in April.—Dr. Carver has opened here at Electric Park and is drawing big crowds with his Wild West Show. **CAL COHEN.**

SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Bill including Dainty Primrose, assisted by St. Martin Semons, songs, very good; The Darrows, shadowists, good; Howell and Emerson, comedians, fair; Louis Hanvey, illustrated songs; Eleanor Blanchard and Theodore Lytell, comedy act, good; Baker Troupe, comedy bicycle act, big hit. **MILLER.**

ST. JOHN, N. B., CAN.

KEITH'S (T. Guy Bradford, res. mgr.).—Henry Myers, blackface comedian, big hit; McDade and

Welcome, singers and dancers, very good; King and Harloop, sketch, a good act with lots of comedy; White and Steele, novelty acrobats, well received; The Hoopers, comedy jugglers, make lots of fun; The Cleveland, singers and dancers, good. The Ford Sisters, quick change artists, looked for the second time, disappointed again. **—OPERA HOUSE** (Bert Anderson, mgr.).—Ducks Brothers, moving pictures, gave two shows here, 9, and pleased good crowds. **GORDON.**

ST. LOUIS, MO.

GAYETY (O. T. Crawford, mgr.).—Clark's "Runaway Girls" gave good entertainment. Bert Wiggins, the Four Livingstons and the Bowers. Boys' Quartet are the also features. Next: "Rents-Santley." **—STANDARD** (L. Reichenbach, mgr.).—Pat White and Nettie Grant head the "London Gaiety Girls" this week. In the olio the Zeraldas, equilibristas; Mabel Webb, Southern soprano; Oscar Lewis and Sam Green, comedians; Washburn and Austin, singing and dancing girls, and the Musical Bells are featured. Next: "Rialto Rounders." **—COLUMBIA** (L. Sharp, mgr.).—Anna, Eva Fay is retained and headlined for another week. James J. Morton has some new talk; Leah Russell did well as the "Belle of the Ghetto." Eugene Barker, dramatic soprano, good; Simon and Gardner and company, well received; The Adelmans, xylophone experts, and Dixon Brothers, grotesque musicians. **NOTES.**—The St. Louis Theatrical Brotherhood will give their annual Mardi Gras ball at the Crescent Roller Rink Tuesday night. Many entertaining features are promised.—In a small fire at the New Lindell Hotel early Sunday morning V. Cynarito, of Chicago, a variety actor, was overcome by smoke. Carrie Esther, a vaudeville performer, fainted in her room, but was quickly revived. **E. J. C.**

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Fanny Rice, as clever as ever; Four Lukens, very clever; Findlay and Burke, good; Dillon Brothers, good; Three Leightons, big laugh; Lavina De Witte, fair; A. R. Caldera, good. **B. F. ROBERTSON.**

TERRE HAUTE, IND.

LYRIC (Jack Hoefler, mgr. Monday rehearsal 10).—Dixon, Bowers and Dixon is a new act also introducing Anna Burt, presenting a big knock-out act with special scenery; Redwood and Harvey, musical hussars, very good; Lillian Walton, singing act, good; Parriah, ventriloquist, good. **—COLISEUM** (J. H. Barnes, mgr.).—"Champagne Girls," 10-13, opened well. They carry the following vaudeville acts: Geo. B. Alexander, good; Ezier and Webb, good; Montgomery and Cantor, comedy pianist and eccentric dancers, very good; Potter and Hartwell, head balancers, good; Three Moores, good. Next: The "London Gaiety Girls." **TRIMBLE.**

TOLEDO, O.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Harry Tate's "Motoring" tops the bill, an irresistibly funny act. Mr. and Mrs. Truesdale and company in "Two Men and a Bottle" are also favorites; Emma Francis and her Arabian boys, well received; McCue and Cahill, going nicely. Other worthy numbers are: Quinlan and Mack; Redford and Winechester, comedy, and Delphino and Dolmor, musical offering. **—EMPIRE** (Abe Shapiro, mgr.).—This week the "Frodoquo Burlesquers" to big houses. **NOTES.**—The Toledo Theatrical Billers gave their annual ball at Memorial Hall Feb. 7, over 500 persons being present. The officers of the organization are as follows: Frank Boudrie, advertisement manager, the Valentine, treasurer; Martin Pirlit, president; Geo. Howe, secretary; trustees: Bob Stanley, Kid Cristo, Teddy Nichols, Sam Pearlstein and Fred Kessler. **—SYDNEY WIRE.**

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Tom Edwards, clever ventriloquist, Eva Williams and Jack Tucker give "Skinny's Return," which has some bright lines. Clifton Crawford went big; Milt Wood is good wooden shoe dancer; Youngson's Spook Minstrels were novel; Willard Sims, and company have a funny but too long drawn out sketch; Ponzio and Leno have a fair comedy-acrobatic turn. **—STAR** (F. W. Stair, mgr.).—The "Empire Burlesquers," headed by Roger Imhoff, who is one of the best Irish comedians. Next: Fay Foster company, 18-23. **HARTLEY.**

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Ella Bradna and Fred Derrick, barrel-act riders, novel feature; "The Village Choir," won liberal applause; Laine Cimeron Trio, comedy sketch, pleased; Murphy and Willard, conversation, good. Others on the bill are: Carter and Blinford, Dora Martine, Comedienne, and Howard and Ruthford, German comedians. **—LYCEUM** (R. H. Keller, mgr.).—"The High School Girls" for the first half of the week. For the last half "The 20th Century Maids." **J. J. M.**

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—Sam Devere's Own Company. The opening burlesque introduces Anna Lewis and Chas. Shrode as the leading funmakers, who bring out lots of good comedy. Alice Shrode assisted by a handsome chorus of pretty girls renders several good musical numbers. The olio has several good acts. Winifred Stewart, contralto, good; Miller and Hunter, pleasing; Granville and Mack, comedians, fair; Andy Lewis, big hit; Three Mason Sisters, singers and dancers, good; the Two Shrodes, acrobatics, clever. The show closes with a new burlesque which is a big scream and introduced "The

Girl With the Yellow Mask" who does a "cooch." **NOTES.**—John Grieves was in the city last week. He is slowly recovering from his misfortune. Mr. Grieves is going to put on summer stock in Buffalo this summer after the close of the regular season.—It has been fully settled and confirmed who is going to run the summer stock at the new Lyceum. T. W. Dinkins is the one.—Owing to the Arcade Theatre closing in Toledo, Ira J. LaMotte has returned to his home.—It is rumored that another new theatre will be built in this city by next season and will be run as a vaudeville theatre of the highest class.—Tom Fay, late of Ward and Fay, has taken the management of the Alexander Opera House and opened 11 with vaudeville at popular prices.—The T. M. A. held their regular monthly meeting last Sunday and several new members were installed.—"The Jolly Owls" of Washington are going to give a grand dinner the latter part of February to members from other points.—It is rumored that work on the new theatre of the Columbia Amusement Company will be delayed for some time owing to trouble about a lease. **W. H. BOWMAN.**

WATERBURY, CONN.

JACQUES (J. H. Dockings, mgr.).—Jeanne Adelle and her Inky Dinks were on the program to open the show, but the Les Poudits took the place, leaving fairly acceptable. The "Phays" had the people guessing until they commenced to expose the originals. Willis Family, musicians, good; Clayton and Rooney, energetic and entertaining; Max Witt's "Singing Collections," ordinary; Raymond and Caverly's singing of parodies was well received. **GIRARD.**

WINNIPEG, MAN.

DOMINION (G. A. & V. C. Kobold, props. and mgrs.).—Week 4: The Great Falfrey and Hoedee opened with a clever acrobatic cycling turn; Lloyd Spencer, good; General Ed. la Vine held over, general favorite; Harrison King and company, make big hit with their sensational sketch "Our Bitterest Foe"; Miles Melbane, soprano, fair; Lew Wells, monologist, well received; Four Rianos, acrobatic sketch, make big hit.—**BIJOU** (Nash & Burrows, mgrs. and props. Monday rehearsal 3).—Week 5: Viola and Engle, big hit; Leslie and Williams, good; The Zolas, "A Reflection," enthusiastically recalled; The Pendle tons, instrumentalists, good; Lavinia and Leonard automobile comedy, well-earned applause. **S. J. HORTON.**

WORCESTER, MASS.

POL'S (J. C. Criddle, mgr. Monday rehearsal 10).—Thorne and Carlton, good comedy act; "Fish King" made a hit. Miles, McCarthy and company in "The Race Tent's Dreams" was clever Macart's monkeys, good; Murphy and Francis were fair; La Dant, juggler, good; Walter Daniels, good.—**PARK** (Alf. Wilton, mgr. Monday rehearsal 10).—The Brigadiers, very good. **HARLOW L. STEELE.**

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Colonel Gaston Bordeverry to Mr. McCrea—the Gentleman

By your insulting advertisement in VARIETY you have shown your ignorance to its readers (managers, agents and artists), and the kind of gentleman you are. I feel sure you are not American by any means, for during the past two years that I have been in this country I have only met educated people and gentlemen.

Although everybody knows me (which is more than you can say) I deem it necessary to honor you with a reply to each word.

You say "I am neither sportsman nor a gentleman".

Read the following: As a sportsman, 1st: Three years in succession the champion of France (amateur) for fencing. Reward a canopy of antique arms. Value 10,000 francs (\$2,000).

2nd: In 1891 Bordeaux Bailliac walking 49 kilometers in six hours and one-half. Held the record two months.

3rd: 1892. Swimming the mouth of the Gironde 11 kilometers in five hours and a quarter. Four different currents. Record not yet beaten to my knowledge. By the way, Mr. McCrea, in case you are too ignorant to know, I will tell you that there are 1,000 meters in one kilometer and in one mile there are 1,609 meters. Figure it out.

4th: In 1893 on bicycle 800 kilometers in three days on the road from Bordeaux to Havre, which was the record for six months.

5th: Weights: In the annual competition of the S. A. B., holding 48 pounds horizontally at arms length; third.

6th: Shooting: 131 first prizes and eleven second prizes with rifles, revolvers and pistols at a distance varying from 8 meters to 500 meters. Late instructor for pistol shooting (by word of command, a thing you do not understand) to several members of French parliament, ministers, whose names I have published several times but as they are gentlemen of my caste I suppose you would feel vexed if I were to mix their names with yours.

You have a very poor knowledge of weapons when you say that my pistol has a barrel as long as a rifle. One of them is a Smith and Wesson which was presented to me on a certain occasion by the manager of that firm. On this weapon was engraved the following: "Specially made for Colonel Gaston Bordeverry." In presenting it to me the manager said: "We are so proud to see what you can do with our pistols that we will consider it a great honor if you will accept this one as a present." The other pistol that

I use is what we call in Europe "A pistol of precision." It was made by the greatest manufacturer in France, Manufacture d'Armes de St. Etienne. This pistol is in the window of every dealer in weapons in Europe and it is used by everybody in shooting competitions.

You say, "that I lean backwards on a chair and hold my pistol with two hands."

"POOR NOVICE!" I ! !

You are young in the business.

(Remark: Unlike you I do not use insulting language in my reply.)

When I am on the stage I am an **ARTIST**: I am a **SHOWMAN** at least this is the opinion of such authority as Messrs. Thompson and Dundy, who said "Bordeverry, you are the best showman we ever had or ever met," and they do not stand alone in this opinion for everybody says so.

Yes! After you have taken the habit it is more easy to shoot that way and it impresses the audience much more because when 5,000 people were sitting in the Hippodrome it was ten who thought it was not so difficult in that position, including you, and the other 4,990 were of a different opinion.

Should I have known that such a great man as "GENTLEMAN" McCrea had been in front I would have executed a few shots with the pistol standing up but I did not know it.

"GENTLEMAN" McCrea, kindly accept my apology.

You say that every feat you perform in your act is on the square. To this I hold my pen: **I AM TOO POLITE TO REPLY.**

But you are saying that I deceive my audience. Again I will reply like a gentleman:

On the 23rd of April, 1905, on the stage of the New York Hippodrome I gave a private show to all the representatives of the New York theatres, about 20 in all. I opened my plans of which I am the inventor and originator and showed the mechanism: I showed the costumes of the disrobing act with the bullets on it. I shot lumps of sugar, visiting cards (edgewise) and 10 cent pieces, etc., off the heads of my attendants. This with the pistol lying backwards, standing up and by word of command.

A few days later I had the honor of giving a show at the Waldorf Astoria to Mr. McClellan, the Mayor of this city, Mr. McAdoo, the Commissioner of Police, and 800 patrol men. Three honored me by acting as targets and I shot three lumps from their heads.

I have also given private shows in London, Paris, Berlin, Madrid, Stockholm, Brussels and many other prominent cities, to all the

military authorities and members of the press. But of course all those people are so stupid that they know nothing.

You know it all.
What a pity, and you so poor! ! !

If I can judge by the scarcity of paraphernalia which you employ in your act.

But I suppose your name will be added to that long list of those celebrated men whose ability have only been appreciated after they have been in their graves for years and years. You talk about speed shooting at a human target. Here again you prove your innocence. If you shoot quick, you spoil yourself as you are showing that it is not difficult. Something more serious you are wrong in playing with other people's lives. (This is of course if you were doing something dangerous which is absurd.)

When I shoot objects off somebody's head I always take my time because I am performing very difficult and dangerous feats. That is the reason I have never met with the least accident.

I do not have to prove that I am a gentleman? Everybody says so except you or your equals.

I feel very flattered to be insulted by you while to have you flatter me would be an insult.

Whenever I had a match I always tried to deal with a gentleman and as yet I have not met a hard loser. But by your way of talking I can see that we would come to blows before five minutes, as I can assure you "GENTLEMAN" McCrea I am NO coward.

If you are ready to put up a thousand dollars you can meet me under the following conditions:

You have said you could beat me. To do that you must do everything I do and then something else that I cannot do.

You call yourself the best rifle shot on the stage in this country and Europe.

My poor unfortunate young man there are over three dozen who are starving and you would be no match for them. They would gladly work but the managers refuse to accept them because the shooting of raised balls and pipes with a rifle was done 2,000 years before the coming of Christ.

"GENTLEMAN" (Joke) McCrea, I could not meet you because you are too impolite. I don't think I could allow you to say one insulting word to me without slapping your face. This would be very unpleasant.

I am 41 years of age and as yet have never seen the inside of a police station and do not care to just now, but I will be in my home all day Sunday, the 17th, and if you find somebody with manners that you can send to represent you I will gladly receive them?

If you cannot shoot with pistol and rifle I want you to acknowledge it in writing and then I will see what I can do, but take my advice and if you have any brains use them to find a novelty and get a larger salary and not to insult people that you would only be too proud to know.

"GENTLEMAN" McCrea, I don't think it is an honor for me to salute you, but I will take a chance and salute you anyway.

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JUST CLOSED OUR THIRD CONSECUTIVE SEASON OVER THE ORPHEUM, CASTLE, ANDERSON AND HOPKINS CIRCUITS.

A very taking and comical feature of the programme was "The Dummy's Holiday," presented by Harry Klein and Pearl Clifton. This is a very clever sketch, well out of the beaten path and rich in quaint, broad humor, and it was admirably presented in every respect.—"Times-Democrat" (New Orleans).

Klein and Clifton have a brilliant act this season, and an act that is in every respect a novelty.

Novelties are unusual in the vaudeville field, but in this instance it is cleverly furnished and makes an immediate hit. It is entitled "The Dummy's Holiday," and embodies an idea that is distinctly original. The audience is amused immensely and the act is cordially received.—"Commercial Appeal" (Memphis).

Orpheum.—Another feature is the sketch of Klein and Clifton, showing the holiday of the

dummies. It is well thought out and affords an opportunity for some original effects. The act made a hit.—Omaha "Bee."

The Columbia's New Bill.

Klein and Clifton's original novelty, "The Dummy's Holiday," reintroduced those clever dancers at the Columbia. The stage setting shows a street with Klein as a flexible clothing-store dum-

my, and Pearl Clifton as a wax millinery model. Both "dummies" come to life unexpectedly; then both sing and dance in grotesque poses.—St. Louis "Republic."

Grand.—Klein and Clifton have a genuine scenic novelty, cleverly carried out in "The Dummy's Holiday." It is good from start to finish.—Indianapolis "Star."

Elinore Sisters

In VAUDEVILLE

KATIE BARRY

Feb. 18th.—Davis' G. O. H., Pittsburg.

Feb. 25th.—Valentine, Toledo, O.

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March 11th.—Shea's, Buffalo, N. Y.

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Headliner at Keeney's Theatre Feby. 4th.

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Another time the big hit of a big bill at the Metropolis Theatre, Feb. 3.

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The girl who made hundreds of people stand up and cheer at Madison Square Garden.

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BIG SUCCESS ON THE ORPHEUM CIRCUIT.

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"THE RUDE AND BACHELOR MAID."

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ILLUSTRATED MUSICAL NOVELTY.
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A Neat Straight Singing Act.

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"Bumpty Bumps"

Why is a "balloon" like a "juggler"? They both keep things flying in the air. Both are filled with hot air or gas; both have trouble in landing; both get busted.
To make them both sore (soar) handle their "preps."

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"AACH, CHENNIE, I CANNOT LIFE MIT OUT
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Will present a new sketch in vaudeville soon.

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"Village Choir"

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Always making good.
"ON THE GRAZING PASTURE."
No pilfering now.

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Comedy Travesty. "Only a Volunteer."

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ECCENTRIC ACROBATIC COMEDIANS.

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The Queen of Song. Closing the olio.

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Singers who can sing; yoddlers who can
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In a pianologue comedy sketch, featuring Mr.
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Greatest Novelty Hit of the Season.

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Important to Managers--Buster will be 16 years
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ANNA EVA FAY

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Accompanied on Piano by his Sister.
Booked Solid Season 1906-1907.
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Presenting two novelty acts that are away from
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"The Man from Georgia"

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"YANKEE DOODLE
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Presenting
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THE BARITONE OF THEM ALL.

Franklyn Batie

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See it AS IT IS and Remember
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WANTED FOR NEXT SEASON--A Big
Novelty Act; also Chorus
Girls Who Will Work



THE MAN FROM IRELAND.
JAMES B. DONOVAN

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QUEEN OF VAUDEVILLE.

DOING WELL, THANK YOU.

SPECIAL FEATURE "HIGH SCHOOL GIRLS."

Hilda Carle

AND HER

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THE "NEVER IDLE ACT."

Estelle Wordette

"HONEYMOON IN THE CATSKILLS."
Week Feb. 18, Proctor's, Albany.

THE GREATEST LIVING EXPONENT OF YAN-
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HARRY LA MARR

In vaudeville as extra added attraction. 15
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Have Your Card in VARIETY

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"BOSTON BELLES"

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SONGS AND STORIES.

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The original "Millionaire and the Iceman."

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In their novel offering
"A DAY ON THE FARM."

BLACK and McCONE

The brutal brothers in "ASSAULT AND
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Late of Weber and Fields.
"THE NEW BURLESQUE QUEEN."

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The Famous Patsy Bolivar in "THE NEW
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At liberty for Summer Engagements
JOHN S. EGAN, Wilmington, Del.

Owing to the booking of STARRING TOUR for
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TEN CENTS

VARIETY

VOL. V., NO. 11.

FEBRUARY 23, 1907.

PRICE TEN CENTS.



KLAW & ERLANGER AFTER KEITH

The Theatrical "Syndicate" Alleged to be on the Verge of Organizing Its Own Vaudeville Circuit

KLAW & ERLANGER'S EXCLUSIVE STATEMENT TO VARIETY.

We appreciate the necessity of unusual care in placing before you a statement as to our plans, which, while far-reaching and extensive, they can only be hinted at so soon after their conception. This does not mean that the idea of promoting a vaudeville circuit has only lately occurred to us, but recent developments in this field have hastened our decision to enter it. Carefully and slowly we have been preparing our campaign, and from the first it has been our intention to organize a circuit of houses. We intend to make our offerings distinctive and unique. This was impossible until all the present vaudeville theatres enlisted under one banner and concluded to secure their attractions from the one limited source. By doing so our elaborate plan is quickly made possible. In fact it is a reality already.

Great care should be exercised, as we intimated above, in issuing statements to the artist, still, we believe it will suffice to say that we are now prepared to offer twenty-five weeks to American acts and artists for next season, which, with the system we have in mind for repeating will supply ample time for all those selected.

Klaw & Erlanger.

Klaw & Erlanger, the heads of the theatrical "Syndicate," in newspaper interviews the past week have repeatedly avowed their intention of organizing a vaudeville circuit from the list of theatres they control.

A. L. Erlanger, of the firm, was out of the city this week when a VARIETY representative called at the offices of Klaw & Erlanger in the Amsterdam Theatre Building. Mr. Erlanger has assumed the active direction of whatever vaudeville ventures the firm enters into.

From other sources it was learned that Mr. Erlanger is apparently intent upon operating a chain of theatres for variety performances, extending from New York to San Francisco, and has laid out an outline of the houses available, which are as follows:

New York City—New York Theatre, Circle, West End, Manhattan, Weber's.

Brooklyn—Grand Opera House.

Boston—Globe, and possibly Boston Theatre.

Philadelphia—Garrick Theatre.

Washington—Columbia Theatre.

Baltimore—Academy of Music.

Cleveland—A new theatre to be built by Gus Hartz.

Buffalo—Teck Theatre, though still in abeyance.

Toronto—Not yet determined which house.

Cincinnati—A Stair & Havlin, or possibly a purchase of the Shubert house.

Chicago—Great Northern and a new house to be built. Not less than two, and possibly three houses.

St. Louis—Grand Opera House.

Denver—Tabor Grand.

Detroit—Lafayette.

New Orleans—Crescent.

San Francisco—A new house, with the Novelty as a temporary place.

In addition, Julius Cahn will have a new theatre in Portland, and others in Haverhill, Lawrence and Brockton. Also the Salem Theatre, Salem, and Academy of Music, Fall River.

Samuel F. Nixon, of Nixon & Zimmermann, left New York Thursday for Chicago, where the plans for a new theatre will be probably approved. Mr. Nixon will stop off on his way to the Western city, doubtless with the vaudeville idea in mind, looking over other large towns on the route.

The new Chicago theatre when built will, it is said, be superior to Kohl & Cas-

tle's Majestic, now offering vaudeville, and the Nixon & Zimmermann new house is destined for the same line of amusement.

Mr. Erlanger, from his rather meagre knowledge of vaudeville, has deduced that the artist does not want to pay the manager commission, and, acting on this theory, has announced that the firm will not charge commission to acts booked for their houses. Acts will be accepted from all agents or whomsoever may have material to offer, and while an agreement will be made with William Morris, Mr. Morris will not represent the Klaw & Erlanger vaudeville enterprises exclusively in the capacity of an agent.

The "Syndicate" will thoroughly organize a working staff and book and arrange bills in its own offices, if the present plans of Mr. Erlanger are carried out.

The announcement that the New York Theatre would open for vaudeville on March 18 as the first of the K. & E. houses, was premature, according to the latest decision, which is to alter the theatre during the summer months, throwing it open for vaudeville early in September. A like plan may be followed with the Garrick in Philadelphia, also announced to open on April 22, although it is possible that the Philadelphia theatre will play vaudeville as scheduled.

William Morris, the agent, said this week that he was authorized to book from twelve to fourteen weeks for Klaw & Erlanger, and that the contracts for the time were signed by the firm, merely passing through his office. Mr. Morris stated that several contracts were in the K. & E. offices awaiting the signature of Mr. Erlanger upon his return.

Morris further said that more bookings would have been made after the decision of Klaw & Erlanger to play vaudeville had not the arrangement of the details between himself and the "Syndicate" delayed matters.

The impression obtaining among vaudeville artists is that provided Klaw & Erlanger will oppose the United Booking Offices in all sincerity there will be a memorable vaudeville war, but the intervening time between now and next fall, when the promised grand opening of all houses is to take place, is too long, in the artist's estimation, to place great faith in its fulfillment.

The debut of Klaw & Erlanger in vaudeville will, if properly managed, place the
(Continued on page 11, second column.)

MANAGERS DESERT MORRIS

Follow Into the United Booking Offices, Leaving the Morris Office Bare Excepting Two Houses
Keith Does Not Want.

FROM \$125,000 TO NOTHING WITHIN A YEAR.

On Tuesday last the Morris booking office cupboard was bare of those managers who had remained with William Morris since Proctor and Poli left that office to join Keith last spring.

After Percy G. Williams and William Hammerstein formed the United Booking Office with Keith a week before the final flood, there had been wavering on the part of the remaining managers controlling twelve houses.

Tuesday is the day the New England managers come to town for their next week's supply of acts, and it was tacitly decided upon to be the time when the Morris office would know exactly where it stood.

With the twilight Mr. Morris heard the returns. His managers had flocked to the United Booking Office in a body. They were in such desperate haste to enter into the new booking arrangement that the agreement was made that not only did these managers not participate in the five per cent. commission demanded of the artists booked in their houses by the Offices, but they agreed to pay the Keith-Williams concern \$25 weekly for the privilege of booking the acts during a term of two years.

This has been the customary toll, but the circumstances were taken advantage of by one or two managers from the Morris former regime, and the taxation escaped. The general belief was that all the Morris managers could have avoided the weekly payment had not the panic seized upon them.

With the addition of the Morris forces to the United Booking Office the total number of weeks which may be booked for the regular vaudeville season by it increased to fifty-six, exclusive of the first class time held by the Western Vaudeville Association consisting of twenty more.

Of this there are thirty-one weeks in the United Booking Office capable of playing any size or price act, and twenty-five houses known as on the "cut-rate" list. With the twenty first class houses of the West (including the Orpheum circuit) the United Booking Office is enabled to book any act for fifty-one consecutive weeks if it chooses, and to give seventy-six weeks in all, without adding to the figures the numerous smaller vaudeville theatres booked by the Western Vaudeville Association, not under the heading of "first class."

The United Booking Office is the strongest combination, as at present constituted, ever formed in the vaudeville business in its history on this side of the ocean. Its power as regards vaudeville is unlimited, without any tangible opposition in sight excepting that threatened by Klaw & Erlanger.

The Morris office has lost in seven days eighteen weeks, and the Keith office gained seventeen which were merged into the new booking agency.

From a large booking office with a gross income yearly of not less than \$125,000 from commissions only, William Morris' office has been reduced within twelve

months through the machinations of B. F. Keith and E. F. Albee after five years' continuous endeavor to an agency with two houses left, the Lafayette in Detroit and the Savoy in Hamilton, Canada.

Through what is universally regarded as a lax business method, Mr. Morris has himself mainly to blame for the falling off of his business, which is his loss entirely. A non-believer in contracts, with great and overconfidence in an ability to maintain an opposition in vaudeville, Mr. Morris never exacted a written agreement from any manager booking through his office to remain with him for a stated period.

At the time Messrs. Proctor and Poli left to join Keith, Morris made no move in this direction although the conditions were propitious. Nothing prevented a Morris manager from leaving. There was neither forfeit nor penalty.

Had Morris bound the managers in writing, he might have retained a following which would have held others. A contract would have probably been out of the question with Percy Williams, but he was the only manager in the Morris office who would have refused. The lesson of John J. Ryan and associates in the opposition between the Olympic and Columbia theatres in Cincinnati had no effect upon Morris' attitude on the contract subject.

Mr. Ryan booked his Olympic through the Morris office; could not have successfully kept it open for three weeks without that office; forced the sale of the property to the Western Vaudeville Association at a high figure, after wiring Morris "It's off," and Mr. Morris could do nothing, although having been made the main factor of a speculation which yielded thousands for the gamblers.

At a late moment Morris decided to oblige managers to sign contracts on Tuesday, but on Tuesday there were no managers left to sign. That Wilmer & Vincent would leave the office to join the United Booking Office was expected. The firm was actuated by a desire to rid themselves of the Keith opposition in a superior theatre to their own at Utica, N. Y. Their other houses are located in small cities of comparatively no importance. Weber & Rush are similarly situated with their towns, Schenectady and Binghamton, N. Y.

These two firms were the leading managers left with Morris after Williams and Hammerstein decamped. Outside the United Booking Office there was an opportunity to expand as vaudeville managers; to invade other cities and make of themselves important factors in vaudeville.

As now located they are helpless. There are no desirable places that the United Booking Office or its allies does not cover. The only two managerial firms of consequence on the outside, and looked up to for that reason, have placed themselves in the confinement of the United, which means that their vaudeville endeavors of the future must be in the cities where they already are or "unoccupied" towns of no importance.

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Vol. V.

No. 11.

The happenings of the past week have
been sudden and swift. With one fell swoop
the Williams-Keith combination cleared
the decks of the Morris Office until not
one manager remains within a thousand
miles away.

The Morris Office is left with two cities
that the United Booking Offices could not
accept if they were offered them. It may
be safely presumed that William Morris
will not be on the list gained by his op-
ponents. Mr. Morris has undergone this
experience before and the prospects are not
as cloudy as might be expected.

There must be opposition, and the book-
ing office ready to receive it will eventually
have business. The United Booking Offices
is a strong institution, but must conserve
its power. The managers directing that
concern will take no foolish risks. The in-
vitation to the artists for a joint com-
mittee of the two vaudeville societies to
meet in conference with the managers for
the purpose of drafting an equitable con-
tract has been carried out.

Some move in this direction will take
place next week, and a fair contract should
be the outcome. This will do much to
bring about a general belief that the
United has no harsh intentions.

The artist is peculiarly sensitive at this
time over the salary question. Whatever
steps are taken in this direction will have
to be delicately handled. The artists seem

to be a unit on this proposition. The im-
pression gained currency immediately up-
on the affiliation of Messrs. Williams and
Keith that the sole purpose was to reduce
the cost of the bills through a reduction of
salary and any step to do so will incite
the artist.

Out of the gloomy aspect of the situa-
tion for the artist comes a bright gleam
in the possible attempt of Klaw & Er-
langer to establish a vaudeville circuit,
thereby building up an opposition, and
bringing competition.

Klaw & Erlanger are the leaders of
the legitimate theatrical field, and may
aspire to be the head of the entire the-
atrical profession which would include
vaudeville.

The "Syndicate" is the only organized
business, which could make a presentable
showing against the combined strength of
the United Offices. Whether they do so
or not is problematical. What objects are
to be gained otherwise do not appear on
the surface.

It has been stated that Klaw & Er-
langer may desire to dispose of the New
York Theatre, and have adopted this
method. It is rather an extensive move-
ment on the firm's part to rid itself of
one house, and that only on a lease.

Another rumored cause for the sudden
activity of the theatrical firm in vaudeville
is the belief on their part that there is an
opportunity to be "declared in" on the
United Booking Offices' profits. Surely
even though the income from the booking
concern is enormous, there is not enough
money left over after a division in several
directions, to appease the moneyed ap-
petite of Klaw & Erlanger if that is what
they are after.

The hope of every artist is that Klaw
& Erlanger at the present moment ear-
nestly engage in the vaudeville business.
There is room for another large circuit in
this country, on the authority of Percy G.
Williams, who made that statement at a
moment when he entertained no thought of
joining Keith. Opposition now means com-
petition only. The profits on the right
side of the managers' ledger may be some-
what lightened in numbers, but opposition
in vaudeville does not spell bankruptcy.

What competition will do has an apt
illustration this week in the reported en-
gagement of Vesta Victoria at \$3,000
weekly for ten weeks by the United Book-
ing Offices, a salary exactly amounting to
twice as much as she contracted for at her
opening week on the present tour. The
competition between the Morris and United
offices raised Miss Victoria's salary to its
high mark. While she may be an excep-
tional case owing to the largeness of the
pay, the illustration remains.

The vaudeville artist will welcome Klaw
& Erlanger for this reason alone if for
no other. The artist wants the field kept
open, and will assist whoever attempts the
task, but he must be shown that there will

be competition. He will not be used as a
club, and the only way for Klaw & Er-
langer to disabuse the artist's mind of any
wrong impression entertained is to give
immediately a contract, legal and binding,
play or pay.

In the exclusive statement given to
VARIETY to-day by Klaw & Erlanger,
the following appears: "We are now pre-
pared to offer twenty-five weeks to Ameri-
can acts and artists for next season."
That is convincing. Now issue the con-
tracts.

Harry Corson Clarke is making an ef-
fort to secure the Lincoln Square Thea-
tre for the establishment of a stock com-
pany, and if his proposition is accepted
will at once make ready for a Spring sea-
son.

Fred. Walton and Louis Wesley have
been holding a series of sessions with
Messrs. Peck and Bowers, the authors
of their new starring vehicle, which
comes to pass next season under the di-
rection of the Interstate Amusement
Company, of which Frank McKee is presi-
dent and general manager.

Keith and Proctor have once more
elected to change their minds with regard
to the reconstruction of the entrance to
their Fifth Avenue Theatre. It is again
proposed to move the lobby to the corner
of Twenty-eighth Street and Broadway,
transforming the present entrance into a
store.

Tim McMahon is seeking an arrange-
ment with a large female orchestra to use
in conjunction with his "Watermelon
Girls."

Jack Lorimer will play on the Poli in-
stead of the Orpheum circuit as reported.

R. A. Roberts, the English protean
artist, will sail for home on April 24,
having engaged for eight weeks only.

Sydney M. Hayman sailed last Satur-
day. Mr. Hyman will return about May 1
in search of bookings for his South African
halls.

One of the innovations to be inaugu-
rated by the United Booking Offices
when it removes to the Fifth Avenue
Theatre building on May 1 is the erection
of a miniature stage, fully equipped for
try-out performances for the benefit of
the managers of the various circuits and
individual houses. A pianist, electrician
and stage hands will form part of the
equipment and the presentments will be
restricted solely to the managers and
their booking representatives.

Max Ford, of the Four Fords, and
Josephine Edmonds, of the Kaufmann
Troupe, were married on February 14 at
Chicago.

"Sim" Williams says that he has en-
gaged some acts for the "Ideals" and "Im-
perials" for next season never before seen
in burlesque.

James H. Curtin, manager of the Lon-
don Theatre, is recovering from a severe

attack of "Grippe." Mr. Curtin was
threatened with pneumonia at one time
during his siege of illness, also complica-
tions. He was confined to his home for
five weeks.

Joseph Hart is arranging for O Hana
San to give the new "Orphee" dance with
which Loie Fuller has interested Paris
for the last few months. In presenting
the dance magic lantern slides with two
gauze curtains will be used. By the ar-
rangement it will be possible to throw
scenes on the stage and also lend an air
of mystery to the whole presentment.

Adams and Drew will separate after
this season. They are at present with
"The Blue Ribbon Girls."

Alexander Steiner, of the United Book-
ing Offices, incidentally remarked one day
this week that his brother, manager of the
Wintergarten, would come over after that
house closed. Asked when it would re-
open for the fall season, Mr. Steiner said:
"The first Saturday in the middle of
August."

Vesta Victoria now holds the high
record for receipts at Williams' Colonial
and Orpheum theatres.

Searle Allen has been ill in San Fran-
cisco, the act being obliged to discontinue
playing during his illness.

Henry Myers calls his bill at the Doric,
Yonkers, this week a "rep" show. There
are four sketches in it.

Jules Ruby and Al Gallagher, formerly
an attache of the Myers & Keller office,
have opened offices in a sub-office of the
Charles K. Harris establishment. Both
names are equally featured on the billing
that decorates the office portal.

Sylvia Hahlo, connected with the foreign
booking office of C. C. Fischer, expects to
sail for London in two weeks to take
charge of the branch established by Fischer
in that city. From report, Mr. Fischer
will open other offices in the foreign cap-
itals, and Miss Hahlo may become a trav-
eling overseer for the agent.

The Meredith Sisters have declined
twenty-two weeks on the Stoll tour in Eng-
land. They are considering a six weeks'
engagement in London, but have not de-
cided upon it yet.

The Tossing Austins sail for London
June 1.

A Wolheim, London manager for the H.
H. Marinelli agency, arrived in New York
Wednesday. He will be installed in the
New York branch in charge of the book-
ing of American acts for European en-
gagements. Mr. Wolheim will remain here
until May or June.

James West, song and dance artist, and
Sylvie Oliver, a member of Marie Healey's
burlesquers, were married in Fall River,
Mass., recently.

Julia Sanderson has been booked for
forty weeks next season by the United
Booking Offices.

KEITH CONCEDED ALL TO WILLIAMS.

During the week many stories drifted about reputed to be authentic on the final culmination of the overtures made by B. F. Keith to Percy G. Williams for the consolidation of their booking interests.

It was generally admitted that Mr. Williams received all that he asked or demanded, and one reliable tale was to the effect that Messrs. Williams, Hammerstein, Keith and Albee argued the different points from 11 o'clock at night in the Holland House on the eve of Lincoln's Birthday until 5:30 the next morning, when Keith finally gave in to Williams' last point.

The Keith coterie was obdurate at first, and made an ineffectual attempt to have Mr. Williams "loosen" up in his demands somewhat, but as the game of concession continued Mr. Williams leaned back in his chair, smoked his cigar, and when a question was put to him, the answer was invariably "No" until the list had been gone through with.

One of the most important items that Williams insisted upon was the absolute right to book where and when he pleased and from whomsoever he pleased. This condition was made so broadly that did Percy Williams wish he could book an act to-day from the office of William Morris without breaking faith with the United Booking Office or any of its officers.

SUES FOR DIVORCE.

John J. Moore, general manager for Miles Brothers, film and moving-picture machine makers, of No. 10 East Fourteenth street, has started divorce proceedings against his wife, whose stage name is Clara Dagneau. Mrs. Moore is a member of the vaudeville team of Bruce and Dagneau, playing the Keith time just now. This week she is in Philadelphia and service of the summons and complaint was effected upon her there Monday under the direction of her husband's counsel, Herman L. Roth. The couple were married in the West in December, 1904. Mr. Moore alleges statutory offenses.

THEATRICAL LEGAL AID.

The Theatrical Legal Aid Society has been incorporated under the laws of this State with offices in the Knickerbocker Theatre Building. Its avowed purpose is to give legal assistance to theatrical people in whatever branch of the profession engaged. A nominal fee is exacted where the beneficiaries are able to pay, but upon demand services are rendered without cost. Herman L. Roth has been appointed general counsel. The society and the institution will be supported by subscriptions from theatrical people of means.

PATERSON HOUSE BURNED.

The Orpheum Theatre at Paterson, N. J., was destroyed by fire on Monday night last. It played vaudeville at 10-20 and was under the management of Frank Lenzen.

Gus Bruno has been booked for South Africa, and will sail September 7 next. Klein and Clifton will leave March 30 for the same place. Both engagements were made through the office of Robert D. Girard.

INCIDENTS OF THE "FLOP."

The process by which the remainder of the managers who have been booking through the Morris agency were taken into the United Booking Offices, had some amusing features connected with it. At noon on Tuesday they met in William Morris' office and proposed to enter in a body. M. R. Sheedy, of Fall River, was asked to stand by and replied that he already had an appointment with E. F. Albee for three o'clock. Whereupon one of the New England managers replied with some heat that they knew he had been down to the St. James Building at eleven in the morning and had already "gone over."

The others went down together and were taken into Albee's private office separately. Andrew E. Hathaway was represented by his general manager, T. B. Bayliss, as he was ill, and when the deal was consummated, Bayliss phoned to his principal, who confirmed the agreement verbally, the signatures to follow in due course.

Harry Katzes, of Lynn, was visited the latter part of last week by W. J. Tucker, of the United Offices, with a request to join, and the intimation was put to him that unless he did, Keith would take over the Cahn house in that town for vaudeville. Katzes phoned the Julius Cahn office and was informed that his contract to book the Lynn legitimate house held good for eight years more. Katzes came to New York with his financial backer, a Mr. Hefferman, on Tuesday, and Albee placed before them some correspondence with the owner of the Cahn house in Lynn, in which it was suggested that if Keith entered into an agreement to place vaudeville there, the Cahn agreement could be evaded by continuing the payment to Julius Cahn of five per cent. of the gross during the entire period of the contract.

The opening of the Shubert house in Utica on Monday by B. F. Keith with two capacity audiences, had a salutary effect on the attitude of Wilmer & Vincent. Their deal is to go in with Keith on Utica, turning their old house into stock and sharing equally on the new Keith vaudeville theatre.

HENRY LEE HAS RETIRED.

"Permanently retired from vaudeville," says Henry Lee, the impersonator. Mr. Lee has evolved a new line of work requiring his services for a full evening's entertainment.

"Cyclo-Dramatica" is Mr. Lee's classification of his forthcoming efforts which will combine music, drama, poetry, color and impersonations. The impersonator intends taking an audience around the world with him without moving from the orchestra chairs or gallery seats, and on the way the celebrities known to fame will be introduced, with scenic views giving "local color," carrying his auditors into the land from which the prominent personages most in the public's eye at the time may hail.

ACROBAT INJURED.

Washington, D. C., Feb. 22.

Charles McPhee, of McPhee and Hill, was seriously injured while playing here with the indoor Hippodrome at the Bijou this week. The doctors worked over him two hours before he recovered. The act gave up the engagement, returning to New York.

Why the Vaudeville Artists of America Should Organize

By SIME.

One year ago VARIETY printed a series of articles under this heading urging that speedy organization of the American vaudeville artists be effected.

After the merger of Proctor and Poli with Keith organization was even more strongly suggested as necessary for future protection. An increased interest in the White Rats and the formation of the Vaudeville Comedy Club followed, but the complete union of the American vaudeville artist is far from accomplished.

The latest turn of the wheel which brings Percy G. Williams into the Keith Office must forcibly suggest the necessity for a thorough organization. A few will not suffice. The Comedy Club may have every comedy act in vaudeville (which it has not by far) enrolled, the White Rats may have averaged fifteen new members weekly for the past six months (which is doubtful), but that is not a union of vaudeville artists.

Organization is organization; not a dream or a scheme; not "class"; not "headliners" or high-priced acts, but a combination of artists sufficiently strong numerically to be formidable and command the complete respect of the managers.

The Variety Artists' Federation of England with 400 members would have been powerless to wage the music hall war which has endured for over three weeks in London. But with a membership of 4,000 it has withstood the combined managers, leagued against them, and forced arbitration. Whatever concessions are gained by the foreigners count as victories. This is within one year.

What have the American artists to show for the same length of time? What percentage of the total strength of the American artist are White Rats or Comedy Club members?

All of the 4,000 members of the V. A. F. are not "features" or "headliners," neither do all of the English artists receive over \$100 weekly. But out of the total membership in the first sixteen days of the fight only fifteen deserted.

The V. A. F. did not acquire its large membership through waiting until an act reached London to be proposed. Meetings were held in every town containing a music hall. Members were received who were known to have a standing, whether they worked for a shilling a week or two hundred pounds.

The smaller artist is the backbone of the English fight. The London managers could not call in V. A. F. acts from the provincial halls. Amateurs were substituted and shows hooted down.

Acts come in New York City and go out again. There is no system of in-

creasing the membership. The combination between Williams and Keith will excite interest for a short time, and there may be a rush of applications, but who will keep it up after the excitement subsides?

The Keith Office will not attempt anything to-day or to-morrow, or perhaps there will be no cause for complaint from the Keith Office as newly formed into the United Booking Offices. And though there is, in the present disorganized state of the actor, if it is not improved within the next six months, what will be the recourse?

"Talking it over" won't do with the managers. If the United Booking Offices impose obnoxious conditions or requirements at a future date there will be no arbitration without proper organization to back up a demand for it.

Opposition is well enough for the safety of the artist's position, but artists must be prepared to protect themselves. This protection will arrive only in union. The West as well as the East must be included. Artists on large and small circuits should be under one banner.

What the artists seem to be mostly in need of now is a level-headed organizer; one who can bring them together quickly. The two clubs in New York ought to appoint committees to devise ways and means for this.

In interviews last week in VARIETY Messrs. Percy G. Williams and E. F. Albee promised that there will be no cutting of salaries and that an equitable contract will be drawn up. The form of the contract is subject to the approval of the artists as represented by a committee which shall discuss the question with these two managers.

Provided the statements made are fulfilled there will be less to object from as regards the United Booking Offices, but organization should go on until it has reached the point where, in the event of the United Booking Offices' failure to keep its word, the contracts and such other remedies as are considered necessary by the artist may be demanded.

Organization is the only salvation of the artist; it must come and come quickly or it will be difficult to have at all. There is no foretelling at the present moment how far reaching this present combination may be. It surely goes to the West, and may extend abroad.

Germany and England are properly organized; why not America? Why should not the White Rats issue an appeal to every vaudeville artist in this country to join?

Without thorough organization the artist becomes more subject to the whims and pleasure of the manager day by day.

afternoon to make train connections in order that he may play the Majestic, Chicago, on Monday.

The four-year-old son of Elsie Stephenson, the violinist of the Three Roses, died suddenly at Buffalo last week.

Geo. Mozart, the English comedian, will leave to-morrow (Sunday) on the "20th Century" for Chicago, having been released by Willie Hammerstein from appearing at the night show at the Victoria, where he is playing this week. Mr. Mozart will probably open the show in the

WESTERN WHEEL CO-OPERATIVE.

A radical change in the methods of operating shows in the Western Burlesque Wheel was decided upon at a meeting of members held Tuesday of this week in the Knickerbocker Theatre Building. An entirely new corporation is to be formed by the managers of the circuit in which they will pool their shows on a stock allotment scheme, all present members being permitted to enter.

The profits will go into a general fund, and at stated intervals dividends will be declared upon the basis of stock holdings. A general committee was appointed to organize the plan consisting of Harry Martell, James N. Curtin, Tom Miner, George Lile and Herman Fehr.

As before, each manager will put on his own show, but it is believed that certain restrictions will be placed upon the expenditure for equipment, principals, etc., all of which will be paid out of a common fund.

A committee on organization will have its headquarters in New York and remain here, a second committee of two members will tour Europe in search of novelties, while a third of the same number will watch the West for new people and ideas. A central committee will superintend these sub-committees. The censor committee will remain.

The purpose of the new arrangement is the centralization of the present scattered interests and economy in operating expenses.

A further meeting will be held in the Knickerbocker Theatre Building next Wednesday.

FEIBER ASSAULTS MASSE.

From London came the information this week that H. H. Feiber, the Keith foreign agent, and Leo Masse, the Marinelli representative, met at the German Club, on Lisle street, in the big city, one evening last week.

Mr. Masse, according to the account, was seated at a table dining when Mr. Feiber, without warning, struck the Marinelli man in the face, breaking the eyeglasses worn by Mr. Masse. The foreigners here say that the wearing of glasses abroad is no bar to an assault as the deceptions of the prize ring are not observed on the other side, especially when the other fellow isn't looking.

Masse swore out a warrant in a London police court for the Keith representative, but Mr. Feiber immediately left the city and country. He is supposed to be on the Continent looking after fresh material.

The difficulty between the two agents leading up to the assault by Feiber is said to have been through the booking of R. A. Roberts by Keith without the Marinelli New York branch having been considered in the negotiations.

TRAVEL AS TWO ACTS.

Two acts may be made out of the present cast employed in "A Midnight Mistake," Virginia Earl's new vaudeville sketch.

Miss Earl is contemplating securing another young man, which with the three now carried will give her a quartet of males, a sufficient number to again produce "Virginia Earl and Her Johnnies" as an alternative for use where a two-weeks' stand is played.

WILLIAMS IN NEW YORK ONLY.

B. F. Keith has taken over the leases of the Boston Music Hall, now known as the Orpheum, and the Chestnut Street Theatre in Philadelphia, in keeping with his agreement with Percy G. Williams when the latter joined forces with the United Booking Agency. Williams has given his employees at the Boston house two weeks' notice and will bring his manager, David L. Robison, back to New York and place him in charge of the Colonial here. Keith may continue vaudeville in Boston or place a stock company in the house. It is said that R. H. Allen, owner of the property, has sold it to Harvard College and there may be an agreement to cancel the lease to permit the building to be torn down.

The Philadelphia acquisition of Williams will be devoted to stock by Keith, but either or both these houses may be used for vaudeville against a possible Klaw & Erlanger vaudeville invasion in order to give Keith two-thirds of the variety patronage of the city.

During the months of December and January, just passed, the Keith Booking Office paid to outside agents over \$19,000 in commissions, and it was these figures that decided E. F. Albee to insist on the agency receiving a full five per cent. in future. This item alone gives the agency an additional income of over \$100,000 a year.

NATIONAL UNION OF OPERATORS.

Boston, Feb. 22.

The moving picture operators employed in the theatres and ten-cent vaudeville houses of Boston and vicinity have banded themselves into a union for the purpose of upholding the standard of efficiency and also for the better protection of the public from accidents resulting from carelessness and inexperience. All the operators are licensed by the State, and sixty have formed this union.

The union has received its charter from the American Federation of Labor and celebrated the event with a meeting and smoke talk on last Sunday afternoon at its new rooms, 1001 Washington street.

The organization will be known as "Moving Picture Operators' Union No. 12,377." Nearly every theatre operator around here has joined.

There are only two other unions of this nature in the country, one at San Francisco and the other at Philadelphia. Steps are now being taken to organize in New York, Chicago and other large cities, with the ultimate aim of forming a national union. An invitation will be extended to every visiting operator to join one of the three unions.

The officers of the Boston union are: President, D. C. Hutchinson; vice-president, William Dickinson; recording and financial secretary, Harry Rosendorf; treasurer, John Early.

BIG PRICE FOR SMALL BUSINESS.

Buffalo, Feb. 22.

The Marks Brothers have sold their amusement interests in this city to the Automatic Vaudeville Company of New York at a price reported to be \$200,000. The sale includes the two places on Main street, one containing a "Hale Tour," and stores in New York and Boston.

VESTA VICTORIA AT \$3,000.

Three thousand dollars weekly in vaudeville for a woman! That is the figure a ten weeks' contract between the United Booking Offices and Vesta Victoria, the English comedienne, calls for.

Miss Victoria came over to this country under engagement to Percy G. Williams, and her engagement with that manager ends March 9 at the Alhambra Theatre, where she is now playing.

With the announced intention of opening the New York Theatre for vaudeville came an offer through the William Morris office on behalf of Klaw & Erlanger for six weeks at \$2,500 weekly, commencing with the opening of the New York.

Mr. Williams made a similar offer, but Miss Victoria held back, and on Tuesday night last, in her dressing room at the Alhambra, she affixed her signature to a \$30,000 contract, under which she will play ten weeks.

The first four will be spent at Hammerstein's Victoria, commencing March 11, three more will be return dates over the larger Williams houses in New York and Brooklyn, while the Keith-Proctor Twenty-third Street Theatre may obtain two, and Keith's Philadelphia and Boston be given one each.

If Miss Victoria's time is extended beyond the present agreement, the same salary prevails. With the close of the present time, Miss Victoria will return to London, coming back to New York in October next to commence a tour of six months' duration.

An incident of the signing of the contract at the theatre was the haste in which Dan O'Reilly, Miss Victoria's attorney, and of counsel in the Thaw murder trial, was called from the apartments of Thaw's mother and sister to witness the signatures and pass on the agreement. Bert Cooper, of Cooper, Kendis & Paley, was also active in the negotiations.

WESTERN ONLY IN SCHENECTADY.

Schenectady, N. Y., Feb. 22.

It is practically settled here in theatrical circles that there will be one burlesque theatre only in town. That is the Western Wheel house, for which ground has been broken.

Weber & Rush will not build another theatre, and the Mohawk, their present house, will continue on its vaudeville way. The reports of a new Eastern house, site and plans, were given out in the hope of frightening the Western people away.

ROBERTS' "PROPS" COMING.

R. A. Roberts' production of "Dick Turpin" sailed from England on the "Philadelphia" last Saturday. "If my assistants who are bringing over my paraphernalia have been able to get together my other production I shall also present for the first time here 'Lucinda's Elopement,' the sketch which made my reputation in England," said Mr. Roberts this week.

Roberts' contract is said to call for a salary of \$750 a week and no Sunday performances.

M. S. Bentham has arranged for the vaudeville appearance of Mrs. Jessamy Harte Steele in a single act comprising recitations of her late father's poems, interspersed with songs.

ETHEL LEVEY NOT ENGAGED.

Philadelphia, Feb. 22.

Ethel Levey authorizes VARIETY to make denial emphatically of her reported engagement to Robert Edson.

Miss Levey is playing at Keith's this week. She expressed satisfaction over the successful outcome of her divorce proceedings against Geo. M. Cohan in New York.

"THAT QUARTET" CASE DISCONTINUED.

The lawsuit brought by "That Quartet" against the Keith-Proctor firm, and to which a defense was pleaded of a "Sunday clause," rendering the contract under which they sued null and void, has been discontinued since the amalgamation of Williams with Keith.

William Grossman, of House, Grossman & Vorhaus, was the attorney for the quartet. Mr. Grossman is also the attorney for Mr. Williams, and acted for the manager in the final signing of the papers marking the birth of the United Booking Offices.

With the friendly relations naturally existing between the parties concerned at the time, a settlement was easy of adjustment.

WHITE RATS' BALL.

The first annual ball of the White Rats of America will be held at the Grand Central Palace Tuesday night, February 26.

"The White Rats Ball" will be a yearly fixture in the proceedings of the organization hereafter. The "Rats" are putting forth every endeavor to make this, their first of the series, a memorable affair.

An entertainment will precede the dancing. The list of acts volunteering includes almost without exception all artists playing in and around New York City next week. The vaudeville portion of the evening's fun will excel many Broadway "benefits" in its quality, and anybody who is anybody will be there, either in front or back of the footlights.

NO "TRY OUT" FOR POWER.

Tyrone Power has finally and conclusively given up his plan of entering vaudeville with his wife, Edith Crane, in a sketch. It is understood that the Keith office agreed to book Mr. Power on condition that he play the first week at a reduced salary in order that the managers might have a chance to look his offering over. Mr. Power refused to consider such a proposition, and, pending a settlement, retired to his country home up State. Now he has gone back into the legitimate, opening this week in Chicago.

AGENT FINED \$50.

Commissioner of Licenses John N. Bogart's activity in gathering evidence against derelict agents resulted in the conviction Monday of Charles W. Meakin, of Eldridge, Meakin & Co., in the Knickerbocker Theatre Annex, for conducting an employment agency without a license. Meakin pleaded guilty in the Court of Special Sessions and escaped with a fine of fifty dollars.

The firm was warned to take out a license, and when the notification was ignored, an inspector visited their offices and paid two dollars down, agreeing to pay three more for a position.

HURTIG & SEAMON; ONE WEEK.

A great deal of free advertising was received by Hurtig & Seamon last week through the "combination." The daily papers were led to believe that the firm became an important factor in the proceedings.

The "Herald" on Sunday published Hurtig & Seamon's pictures, along with Williams and Keith under the impression that Hurtig & Seamon controlled eleven vaudeville theatres.

Hurtig & Seamon may have one vaudeville house next season. That is all in view at the present time. It will be located in Dayton, O., but has not been built yet. For the excitement attending the "merger" of Keith and Hurtig & Seamon, the latter's circuit might have embraced at least another, if only on paper.

The vaudeville managers in town commenting on the alliance between the two firms, expressed surprise that Hurtig & Seamon did not place their solitary house in Dayton with the Western Vaudeville Association, which, while giving them the protection of the Keith office, would have kept the firm and its future dealings out of the local muddle.

LANGTRY SCORNS KERNAN.

Baltimore, Feb. 22.

Lilly Langtry in her triumphal tour of the States made another solid friend last week. He is James L. Kernan. The proprietor of the Monumental, Baltimore, did not know until the end of the engagement that he was to have paid the English-woman \$2,500 and fares amounting to \$93, and when the news was broken to him he was not altogether pleased.

Another thing that gladdened the manager was Mrs. Langtry's action in declining to put up at his (Kernan's) hotel.

He had made elaborate preparations for the reception and accommodation of the celebrity and sent his press agent several stations out on the railroad to conduct her into the city in proper state. The press agent mentioned to Mrs. Langtry, who was highly indignant over what she considered Kernan's officiousness in dictating to her as to her stopping place. And so she went to the Belvedere instead.

Once in the theatre Mrs. Langtry fussed about being compelled to follow a blackface act and otherwise disturbed the back-stage arrangements by having a carpet laid from her dressing room to the entrance.

The only stand in which Mrs. Langtry is known to have been perfectly happy was in Philadelphia, where Manager Jorden daily escorted her from her dressing room to the stage at each performance. His reward was an opportunity to bask in the Lily's presence at dinner in her hotel the day of her departure.

RUMORS IN CHICAGO.

Chicago, Feb. 21.

Rumors are flying wildly here. There is talk that a first-class theatre in the city, supposed to be the Great Northern, will be converted into a vaudeville house by Klaw & Erlanger.

Samuel F. Nixon, of Nixon and Zimmermann, is expected. John J. Murdock, of the Western Vaudeville Association, is in New York.

The Unique Theatre, Danville, Ill., will not give up vaudeville, as reported.

SAVED \$300 WEEKLY.

The combination of the Williams-Keith interests for booking purposes brought to light this week one curious combination of circumstances in connection with it.

It concerns the vaudeville engagement of Ethel Levey. When it became known that Miss Levey could be induced to enter the variety field in a single number, Percy G. Williams, through the Morris office, offered Miss Levey \$1,000 weekly for ten weeks.

Upon negotiating with the Keith office Miss Levey was informed she would be given a contract over the Keith time for \$700 weekly, but the contract would call for twenty consecutive weeks. The Keith contract was accepted, and Miss Levey started off on her tour.

There are weeks under the contract still remaining unplayed, and of these, it is understood, Percy G. Williams and William Hammerstein, who have joined the Keith office under its new title since the Levey contract was signed, will have the actress at their houses at the Keith rate, effecting a saving of \$300 from their original offer for each week played.

It was common talk at the time Miss Levey refused the Williams offer that had it been accepted she would still have been gladly snapped up by Keith at the expiration of the Williams ten weeks for ten more of Keith's at the Keith figure, giving her a further net profit of \$3,000 on the total engagement.

MANAGER SKIPS.

Baltimore, Md., Feb. 21.

A large band of circus and variety artists is scouring Washington to-day in search of one George Turner, the manager and treasurer of the indoor Hippodrome circus that opened here Monday. Two performances only were given and since the closing of the box office for the final show no one has seen or heard from Turner in the matter of paying salaries. Most of the artists are without funds and unable to leave the city. The band, which was part of the organization, did not receive its pay.

WILLIAMS WILL BOOK ABROAD.

When Percy G. Williams sails on his trip abroad next May it will be with the purpose of remaining away for six weeks, and booking any desirable acts he may see on the other side.

Mr. Williams is suspected of a desire to look over the field in person so that he may be better informed when foreign acts are submitted. It is some time now since the manager went across, and he is a bit rusty on the European market.

VAUDEVILLE ON N. Y. ROOF.

Klaw & Erlanger have decided to conduct the New York Theatre Roof Garden under their own management this coming season, and the Roof will open June 3.

Louis F. Werba will have the direct charge. A foreign number of large dimensions is slated for the opening bill.

LESTER AND RAWLSTON.

Harry B. Lester and Zelma Rawlston may arrive direct in vaudeville from "The Earl and the Girl," the Shubert production in which both are now playing.

The scene made famous by the former vaudevillians in the musical piece may be transplanted at the same time.

AFTER EQUITABLE CONTRACT.

By this time or early in the week, concerted action will have been or will likely be taken by the White Rats and the Vaudeville Comedy Club whereby a committee will be appointed representing both societies to call on Messrs. Williams and Albee at the United Booking Offices to confer on the subject of an equitable contract to the artists which the managers have expressed a desire and willingness to give.

No special meeting has been held by either the Rats or the Comedy Club relative to the matter, but it has been discussed at the regular gatherings of each.

It is understood that Will M. Cressy, president of the Comedy Club, in his official capacity, wrote Percy G. Williams asking Mr. Williams to define what his opinion of an equitable contract was. It is also understood that Mr. Williams said he would answer Mr. Cressy's letter.

CRESSY SAYS "LEGAL CONTRACT."

Rochester, N. Y., Feb. 22.

Will M. Cressy, president of the Vaudeville Comedy Club, is playing Cook's here this week. Questioned as to the attitude the Club would take in the forthcoming conference between the representatives of the United Booking Offices and the artists, in relation to the drafting of a new contract form, Mr. Cressy said briefly:

"The Comedy Club will demand a contract between artist and manager that is legal in every detail and one that is absolutely binding to both parties involved."

FELIX REICH DENIES.

In a long statement over his signature signed by a rubber stamp, Felix Reich, of Reich & Plunkett, the vaudeville agents in the St. James Building, denies that he is under any obligation to the Kitamura Enterprises for a week's salary for one of its acts which played at Cuba, N. Y., last summer.

Mr. Reich makes a number of declarations in justification of his retention of the money, but he does not deny that he received the amount of the salary due the Japanese troupe; neither does he claim payment to them for their services.

Reich says that he sued Kitamura and Fred Brandt, general manager for the company, for \$1,000, alleging breach of contract, and that he retained the money with the approval of Mr. Brandt.

All this Mr. Brandt says is not so, excepting the service of the papers. That Reich did bring such a suit Brandt freely acknowledges, further saying that he would be delighted to have it come to trial. The Kitamura manager also plaintively inquires what that has to do with the money Reich received from the Cuba Fair management which should have been paid over to him, and Mr. Brandt ingenuously asks if Reich has deposited that amount in court pending the outcome of his claim for damages.

Brandt says he doesn't care particularly who holds possession of the amount as long as it isn't Reich. He prefers a sight of the cash to any of Reich's allegations or his lawsuit, again remarking that he has instructed his attorney to bring the matter before the Commissioner of Licenses.

Brandt says he wants the question settled whether a vaudeville agent can retain moneys and then bring a "damage" suit to delay settlement day.

KEENEY HAS BRIGHTON BEACH.

Frank Keeney has secured a lease on the Brighton Beach Music Hall for the coming Summer, which will be booked through the United Booking Offices in conjunction with his houses in Brooklyn and New Britain. The recent heavy bank embezzlement in New Britain has had a very damaging effect on Keeney's business in that town.

CAN'T BEAT THE HORSES.

According to Jack Levy, the agent, a layer of odds on a horse race has the percentage so far over on his side that loss is almost reduced to a minimum.

The other day an actor walked into Mr. Levy's office and asked the agent if he knew the location of a poolroom. "What for?" asked Jack. "To bet on the ponies?" Receiving an affirmative reply, Levy continued:

"Let me make the book. I'll tell you what I will do. You name the horse, and if it wins I'll agree to pay you 20 per cent. more than the newspaper odds. If you lose I'll accept 50 per cent. of the amount you bet in settlement."

The actor jumped at the proposition, and a \$15 bet was recorded, although no money passed. Levy was not quite sure of how he stood, and forgot the incident until next day when the actor dropped in, handing Mr. Levy \$7.50 in settlement.

Levy now wants an expert accountant to figure how, on that basis, any better can know where he'll "get off."

CASEY REMAINS WITH MORRIS.

Although importuned several times daily on behalf of the United Booking Offices, and pleaded to by those he met to leave the Morris staff for the United Offices, P. J. Casey, popularly known as "Pat," turned a deaf ear to everyone, deciding to remain where he was before the lightning struck.

The monetary consideration held out to Mr. Casey if he would leave his present employment is understood to have been very large, and the offers steadily increased in amount until Casey thought he must have an undiscovered gold mine concealed around his person.

Other employees of the Morris office are understood to have been approached for a similar change.



JOSEPH DUMOND. of the Dumond Trio, has accomplished after years of hard practice Chopin's Nocturne by Sarasate. This is one of the most difficult pieces to play on the violin. The Three Dumonds are booked over the Keith Circuit for fifteen weeks, after which they sail for Europe to play return dates on the Stoll Tour.

CIRCUS NEWS.

All the circuses still invest their feature acts in what is intended to be impenetrable mystery, in order to keep the opposition shows from encroaching on their thunder. Barnum and Bailey are still in a quandary as to just which of several features to play up as the main attraction this coming season, and the chances are that the one selected will be an automobile that does a double somersault in an amplified "loop-the-gap" apparatus. Verification at this time is lacking as all concerned are pledged to secrecy. But it's a reasonable certainty that this "sensation" will be handed out very shortly to the daily press.

"Hey" Mayer will travel ahead of the Buffalo Bill Show in the interests of the program department.

Mr. Nicodemus, last year superintendent with Pawnee Bill, takes charge of the "cook house" with the Forepaugh-Sells Show this Summer.

Karoly Brothers, who opened a six weeks' engagement at the Hippodrome on Monday and who had a three-year contract with the Hagenbeck Show, declare that owing to the combination with Wallace their contract is void, and that they have cancelled. It is the brothers' intention to return to Europe.

Fred. Beckman, part owner of the Robbins' Show, who has been ahead of Lew Dockstader for the Winter, is now devoting a considerable portion of his time to the circus business while the minstrel company is in this vicinity.

John Ringling is due in town to-day for a conference with various interests and to make his contracting arrangements with the big railroad officials for transporting his organization through New England.

Charles Mercer, secretary to Fred. Hutchinson, together with five other employees of the Buffalo Bill Show, arrived on the "St. Louis" last Sunday and commenced arranging details for the American tour.

Charles Newman, formerly general agent of the Gentry Brothers' Shows, goes with the Wallace-Hagenbeck organization as railroad contractor.

Walter K. Hill started in last Monday on his duties as general press and contract agent with the Buffalo Bill Show.

Joseph Mayer, who has the Barnum and Bailey and Buffalo Bill program privilege, closed with the Forepaugh-Sells show to take over their programs also and is now in negotiation with the Wallace-Hagenbeck combination for a similar concession.

"Punch" Wheeler, last season with Sels-Floto, is in town. He has not signed for the coming season.

A divorce was granted in Chicago last week to Mrs. Lew Graham, whose husband is manager of the side show with the Kingling Circus.

Marino, the big German, who permitted an automobile to run over him on the stage at Hammerstein's a few months ago, is haunting the circuses in search of an engagement for the tent show season.

The Four Merkel Sisters were offered time with the Ringling Circus, but refused it.

The Wallace-Hagenbeck Allied Shows will use forty-two cars this Summer, although they announced that they would carry eighty-eight, comprising the forty-four used by Hagenbeck last season and the forty used by Wallace. They have, however, been offering for sale a number of animals.

The frame-up of the other big shows is about as follows: Barnum and Bailey, 72 cars; Ringlings, between 65 and 70 cars; John Robinson Show, 46 cars, and Pawnee Bill, 35 cars.

The John Robinson Show makes its annual trip through the South next September, where it is particularly strong. So popular has it been in that locality for many years that when they clashed with Barnum & Bailey one season, Robinson's had all the best of it.

"Young Bob" Stickney, hurdle rider, and son of "Old Bob" Stickney, and for the past two seasons equestrian director with the Wallace Show, has signed with Barnum & Bailey for the summer. His wife, Josie DeMott, who does a high school act, will also be with the same organization.

Franz Reed, a member of the former circus team of the Reed Brothers, who has been running a winter circus in the South, returned last week and has started to mobilize a new show which he will take out for the coming regular season.

The Rowe & Norris Circus, which has been wintering in California, is due to start upon its regular summer season at Santa Cruz, March 10. Since the close of last season an interest in the organization has been sold. The show will tour during the summer in the Pacific slope territory.

Wilkes Lloyd, the equestrian rider, has been booked by Harry Allen for the Publicone circus playing Mexico. His wife will presently leave this country for an extensive tour of the Moss-Stoll English houses. Mrs. Lloyd was with the Barnum & Bailey show last season.

The Bell Circus opened in Merida, Yucatan, January 20, with an entirely new company. This organization will play six weeks, to be replaced Easter Sunday by the third company of the season. The company now playing the territory is made up of Mme. Schell's lions, the Zaretsky Troupe of Russian dancers, the Albos, aerial bar act; Lavelle's dogs, the Matsumoto Japanese Troupe and the Three Abdullah Brothers.

Fred. Hutchinson, manager of the Buffalo Bill show and nephew of Mrs. James A. Bailey, left last week for a short vacation at his home in Parkersburg, Va.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, Feb. 20.

Editor Variety:

I wish to call your attention to the fact that I have deposited one thousand (\$1,000.00) dollars with Mr. Victor G. Williams, business manager of the Colonial Theatre, New York, for a shooting contest with any sharpshooter in the world. This contest is to be decided strictly upon its merits, both from the standpoint of ability as a sharpshooter as well as ability as a showman; shot for shot, trick for trick, and act for act.

This money is to remain for thirty days in the hands of Mr. Williams, and I hope that within that period some of the alleged sharpshooters who have recently claimed to be the best marksmen will cover it and thus assure a contest that will permanently decide where that honor belongs. If, however, it is not covered when the thirty days have elapsed, I feel that I will be justified in my claim to the champion marksman of the world.

If there are any real sharpshooters around, let them show their belief in their own ability by covering my money.

John De Loris.

(Mr. De Loris holds a receipt from Mr. Williams given for the purposes stated in above letter.—Ed.)

Editor Variety:

In the St. Paul Dispatch of February 16 is a cartoon of myself on the stage drawn by Bert Levy (an artist). Also, my name is beneath. The picture shows a "try out" which I never gave, but which Mr. Levy claims in his article he saw me do.

I wish to state that my act is well known, that I never did a "try out" performance, and have played now for three years in this country, with a second engagement over the Orpheum circuit.

A. K. Caldera.

Sandusky, Ohio, Feb. 19.

Editor Variety:

In reply to Rawls and Von Kaufman will state that Mr. Rawls has an awful

H. H. Tammen, co proprietor of the Denver "Post" and treasurer of the Sels-Floto shows, is just now in the throes of an inquisition. It developed in a law suit now being conducted against him that Tammen rented from the Rocky Mountain Paper Company in his individual name, a piece of property which he used as a sort of Winter quarters for his circus. Stored in the place was a quantity of paper belonging to the company and in the suit it is endeavored to show that Tammen annexed some \$132,000 worth of this paper for use in the circulation department of his daily.

Johnny Baker, "champion rifle shot of the world," arrived in New York last week from Cody, Wyoming. Baker, who in addition to his shooting specialty is the equestrian director with the Buffalo Bill show, has been in the West purchasing Indian ponies for the coming summer's tour.

nerve to attempt to say we are pirating their act, which is and has been for the past forty years or more, an old after-piece. My wife worked in said "Mush" act at Worth's old museum, corner of 30th street and Sixth avenue, New York City, fifteen years ago. We do not claim to be the originators of above-mentioned act, as it belongs to no one, and we will continue to use the same.

Earl Goforth, of Goforth and Doyle.

New York, Feb. 20, 1907.

Editor Variety:

We opened on one of the smaller circuits a short time ago, and after our first performance the manager told us that Miss Nicholson, of Barlow and Nicholson, had used the same monologue as Miss St. John's. As it is our exclusive property no one has any right to it. The manager and stage manager of the house are ready to verify that Miss Nicholson used it.

We played on the same bill with Barlow and Nicholson at Keith's Union Square a few months ago and presume that is when they "chose" it. At that time she was not doing any talking alone. If any one knowing where a letter will reach them will notify us it will be appreciated. We have placed the matter with the White Rats.

Johnnie Le Fevre,
of St. John and Le Fevre.

Reading, Pa., Feb. 20.

Editor Variety:

I understand there is a team calling themselves Southern and Marlowe using a sketch which they call "The Taming of the Shrew." I wish to inform you that this is an adaptation of an old afterpiece that I wrote myself years ago, and first produced in Hurley, Wis., in 1899. I named it "Bibbs and Bibbs." Now, this team should be stopped from using my property. I may play it again some time. Will you kindly inform me what legal steps I can take to prevent them?

Guy Rawson,
of Rawson and Clare.

"Tody" Hamilton's testimonial, which will be given in conjunction with the Press Club dinner, takes place at the Waldorf-Astoria March 2. The occasion will be marked by festivities of a unique and altogether unusual character.

The Rowland Troupe, tally-ho tumblers, last season with Barnum and Bailey, and now playing at the Hippodrome, have been engaged for the Wallace-Hagenbeck show the coming Summer.

The Flying Jordans, who conduct a tent show of their own in South America, Panama and the little islands in that vicinity every Winter, have signed with the Ringlings for the coming Summer.

I. M. Southern has signed contracts under which he will control the program privilege for the coming season with the Pawnee Bill, Wallace-Hagenbeck and John Robinson shows.

NEW ACTS NEXT WEEK.

Initial Presentation or First Appearance
in New York City.

R. A. Roberts (reappearance), Twenty-third Street.
The MacNaghtens, Colonial.
Alice Lloyd, Colonial.
Murphy and Dunn, Pastor's.
Iva Donette, Pastor's.
Dracula, Pastor's.

Charles Warner and company (4).
"Drink" (Dramatic).
25 Mins.; Full Stage (Special Set).
Hyde & Behman's.

In his creation of the tragic figure of the dipsomaniac from Emil Zola's "L'Assomoir," Mr. Warner has undoubtedly attained a remarkable dramatic achievement. There is a gruesome fidelity to realistic detail that must command admiration even while the spectator experiences a feeling of revolt against being forced to witness the horrors. No more complete tribute to his genius could have been hoped for by the Englishman than the silence of horror that wrapped the theatre during his sketch. It is doubtful, however, whether "Drink" is suitable for vaudeville. The prevalence of the comedy sketch, the dancing and singing team, et al, is sufficient evidence that vaudeville audiences prefer the lighter forms of diversion and is unwilling to submit to having its soul harrowed. *Rush.*

Grace Hazard.
"Five Feet of Comic Opera."
16 Mins.; One.
Fifth Avenue.

Who Grace Hazard is isn't material. Nothing will alter the fact that she has one of, if not the best, single girl act in vaudeville. Appearing in town for the first time this week at the Fifth Avenue, Miss Hazard sings the gems of the best known comic operas, changing to the characters on the stage, with an explanatory note preceding each. Of chic personality, Miss Hazard wisely saves her excellent singing voice, excepting in two numbers, "Marble Halls" from "Bohemian Girl" and "Fra Diavolo." In the former she scores tremendously, and her next change to a sailor is where she appears at her prettiest. Miss Hazard is "cute," wins and holds the audience from the start, and is busy during the entire time. Her method of stripping down through underdressing is sufficient appeal for novelty, and she is without question or doubt one of the biggest hits of the many single turns lately recruited. Not alone does she give "five feet of comic opera," which describes her height and act, but Miss Hazard is offering two miles and one-half of solid enjoyment. *Sime.*

Nellie Wallace.
Character Songs.
10 Mins.; One.
Colonial.

Appearing for the first time over here, Nellie Wallace, an eccentric English artiste, is so eccentric that she suggests the male rather than the female in her work. It is grotesque to an extreme, both in makeup and action. Opening with a song, "I Wish I Was Young Again," Miss Wallace pleases through the oddity of her

efforts. With "I Was Born on Friday," which follows, while the singer changes her comedy dress for another she does not change her method nor facial expression, and this militates against her. With her third song, "Mingle Your Eyebrows With Mine," having the melody of "We Won't Go Home Until Morning," the audience has grown accustomed to her eccentricities. Her position on the Colonial bill Monday afternoon was not calculated to bring out the full appreciation, but Miss Wallace was successful, and will be, for her work is so far removed from what we have seen as to be likeable. The last song should be replaced. It is along the familiar lines of an imitation of an amateur soprano. Miss Wallace might also try to vary her style. *Sime.*

Frank Fogerty.
Monologue.
15 Mins.; One.
Twenty-third Street.

Confining himself to the telling of Irish stories exclusively, Mr. Fogerty has put together an amusing line of talk that should bring him once more into favor with the patrons of the varieties after a two years' absence. He has a first-class brogue and tells his stories in a convincing manner, going from one to the other without waiting for the laughs. In fact, he was a bit too fast for the audience at this house, being one or two stories ahead most of the time.

Three Laurels.
Acrobatics.
14 Mins.; Full Stage.
Colonial.

The men composing the foreign act of the Three Laurels are showing a few new tricks in hand-to-hand and ground acrobatics. They work cleanly, with a rather heavy top-mounter and a small understander. The comedian is the tallest of the three, and has some subdued comedy which is funny through its inoffensiveness, although his juggling with hats is quite familiar. A bounding net is used for some fair acrobatics. The act is dressed neatly, and averages well among closing numbers of its class. *Sime.*

Kemp's "Tales of the Wild."
Travelogue.
18 Mins.; One.
Colonial.

Never, within the memory of the oldest inhabitant, would the suspicion occur that stereopticon pictures, with lecture, could endure in present day vaudeville. They do, however, at the Colonial, this week, where Mr. and Mrs. Kemp hold the stage for eighteen minutes with artistically colored slides and moving pictures of scenery and Indian life in Arizona and Wyoming. The film series is of the Moqui Indians' "snake dance" shown in miniature at Coney Island last summer. The other views are scenic, with sunrise, sunset, twilight and moonlight splendidly blended in. Mrs. Kemp keeps up a running fire of explanation, most of which is lost in the interest in the pictures. It is in reality a Burton Holmes "travelogue" domesticated. Instead of forging thousands of miles abroad for material,

Mr. and Mrs. Kemp come out of the West with well arranged pictures in their grip. Apparently there are as few New Yorkers who have been West as to Denmark or Sweden. The idea is simple, but it is effective through being well put on. It either illustrates the rapid advancement of vaudeville when a stereopticon lecture is a novelty, or the "you never can tell" pulse of an audience. *Sime.*

Silent Tait.
Comedy Juggling and Magic.
12 Mins.; full stage (Garden Set).
Keeney's.

Tait's way was made rather hard climbing by reason of his having to follow Huston and Dallas, another comedy pantomimic comedy juggling act, with only one other number intervening. Tait has built up a swiftly moving series of comedy tricks involving a quantity of mechanical apparatus. Most catch laughs and a queer little step at intervals is funny. Tait's juggling and magic are of the simplest sort but his methods are funny and the act is amusing. *Rush.*

Alexander and Hughes.
Musical.
16 Mins.; Three (C.D.F.); Close in One.
Alhambra.

Following Vesta Victoria after that clever comedienne had held the stage for over forty minutes the Englishmen were seen at a disadvantage at their initial performance in this country on Monday. There is little music in the act. Concentinas only are used, and these simply incidental to the talk. Both speak with a decided English accent. Although the conversation is not important, there is a quiet and reserved style that pleases immediately. The comedian is the possessor of a contagious laugh, and while the act will never be a "riot" over here, it is a clean comedy offering that should satisfy any audience.

Sadie O'Neill.
Songs.
9 Mins.; One.
Pastor's.

Miss O'Neil is youthful and inexperienced. Quite recently she had a "try-out" at Pastor's, and this is her first full week, at least in the city. She sings "Somewhere," "Arrah Wanna" and "Little One, Good-Bye." The second number is more suited to her style and voice, a rather strong soprano, without much melody or training. As a single number Miss O'Neill may secure small time, which will benefit her greatly. *Sime.*

"Spot at the Telephone."
3 Mins.

"Spot at the Telephone" is merely interesting, and not over so. Two transmitters are on view in different pictures; at one a man is speaking, while at the other a dog is seated. The dog recognizes his master's voice and tries to push his head into the receiver to find the owner. One merit to the series is its brevity. *Sime.*

BARRING.

There is little doubt that the "barring clause" will be invoked by the new combination of vaudeville managers unless some provision against this practice is made in the equitable contract proposed by Williams and Albee.

With the power of the vast amount of time behind it, the United Booking Offices will not sit idly by and allow artists to play at will.

There is an unverified report that E. F. Albee informed William Hammerstein, when reports of the intended opening of the New York Theatre for vaudeville were first current, that any act playing that house would be "barred" in the United Booking Offices. This was to assure Mr. Hammerstein that he might depend upon the "protection" of the alliance of which he is a part.

There are some acts in vaudeville that the United Booking Offices will think twice about before "barring." There are a large number of theatres to provide bills for. Too much "barring" might bring about a stagnant condition in the market.

With the opposition active there has not been a surplus of material this season either in the Keith or Morris' offices, and the combination will not reduce the number of acts required weekly.

It will probably reduce the number of new productions for the present, however, as few producers will care to make an investment with no assurances of adequate return until the position of the United Booking Offices has been thoroughly defined through tests.

"Barring" will have a terrifying sound, with seventy-five weeks behind it, but no great importance will be attached to the thunder until good cause to listen shall have been given by the United.

NEW TEXAS CIRCUIT.

Dallas, Tex., Feb. 22.

The Lone Star Amusement Company has been incorporated in this state and announcement is made that it will build and operate a chain of popular-priced vaudeville theatres throughout Texas. A building has already been secured in this place and is being remodelled for use as a music hall. The acts for this house will be booked in connection with the Hodgkin circuit, making the 32d on that list. W. H. Rice is president and general manager of the Lone Star Amusement Company with headquarters here.

NEW ALPENA HOUSE.

Alpena, Mich., Feb. 22.

Comstock & Robertson have purchased the Maccabee Temple here and say they will expend from \$35,000 to \$40,000 in improving it for a first-class vaudeville theatre. The seating capacity will be 1,400. The firm says it will be the best equipped vaudeville house north of Detroit. No booking arrangement has yet been made.

SULLIVAN SUIT SETTLED.

The case of James E. Sullivan against F. F. Proctor has been settled by Mr. Proctor through the United Booking Offices giving Mr. Sullivan more time.

Sullivan sued Proctor last spring, alleging an unfulfilled contract. "The suit has dragged along until the other day, when the end came.

Shows of the Week - - - By Rush

HYDE & BEHMAN'S.

Charles Warner and company in a condensed version of the Englishman's famous temperance drama "Drink" (New Acts) make the feature, backed up by a bill of more than ordinary weight. A curious arrangement is the presence in the show of three single man acts, George Monroe, Billy Van and Willy Zimmermann.

Zimmermann uses two new impersonations and has extended the comedy incidents of the Oscar Hammerstein imitation employing the leader and the orchestra members. "Maury" Levi is now in the series. Zimmermann has caught the mannerisms of the former Joe Weber musical director perfectly. Levi's jaunty air and method of leading with thumb and forefinger are shown with just the right degree of exaggeration, but the facial make-up is injured by a poorly fitting false nose. Monday night was the anniversary of "Billy" Shafer's birthday, and Zimmermann faced the Hyde & Behman leader in the latter's own uniform, with an excellent imitation of his leisurely leadership.

The Kennard Brothers opened with comedy acrobatics. They have some capital ground tumbling and the comedy goes fairly. The finish, a novel bit of clowning, won a solid laugh.

The Rooney Sisters did very well with their sprightly presence and fast dancing. The sisters have in a high degree that talent for graceful dancing that seems to run through the Rooney family. They make one of the neatest and most attractive "sister" acts in vaudeville.

Billy Van, with a few new lines, but the same old Van method of blackface comedy, made an amusing number in his songs, stories and comment. He sailed rather close to the danger line of bad taste once or twice, but caught himself in time to avoid offense.

George W. Monroe does not deal in subtleties or delicacies of humor. His comedy is broad, almost as broad as he is, but it is none the less effective in winning the laughs of his audiences. There are unlimited good lines in his monologue, but his makeup and burlesque of the Irish woman are what establishes him in the good graces of his hearers.

There seems to be no good reason why Mindell Kingston, of World and Kingston, should not sing more. She has a voice of unusual volume and purity, but seems to choose rather to feature her ostrich feather dress. Miss Kingston could use another number during the early part. John W. World makes a funny tramp, following much the style of Walter Jones in his former musical comedy days. A first rate soft shoe dance was one of his best contributions. The pair open in "one" wearing street attire and later go to the full stage. Except where this arrangement is demanded for stage setting purposes it should be dropped. There is little in the talk that is amusing, and the part preceding the specialties of the two is plainly a barefaced time-filler. Miss Kingston makes a pretty figure in her second change, and the semi-acrobatic dancing of the two is well worth while.

The Jackson Family of cyclists closed. The team work is fast and sure, the formations involving the entire octet being particularly attractive.

BACHELOR CLUB.

A military travesty in three scenes furnishes the first piece. Some of the humor is rather broad and obvious, but as a whole it gets away from the everlasting card game and money changing. Our old familiar friends, the "inflated bladder" and ad lib business were in evidence rather more than usual, but Harry Hastings, in the first part, has a quantity of amusing clowning and Tom Coyne made a good Irishman.

As the burlesque shows are running, the "Bachelor Club" is up to standard. Whatever there is of rough clowning is funny and gets laughs, which after all is the test of its value. What goes a long way in making the offering worth while is the uniform shapeliness and good work of the girls. A chorus dressed in white tights looked well in the first part, and in the burlesque an outfit of red tights made a good stage picture.

Viola Sheldon was a decidedly attractive figure in all her costumes, remaining in long skirts for the greater part of the time. She has a good, clear soprano voice of sufficient volume to carry her numbers and is graceful. The other women principals have little to do except wear their costumes and help out the stage picture.

Five acts make up a fairly amusing olio. Mabel and Cecelia Lavelle open with a first rate "sister" act. They have a pretty dressing scheme and make an excellent quick change to a Spanish costume. Their voices passed, and the dancing was considerably above the average.

The Famous Armstrongs, a trio of trick bicyclists, put a good average of entertainment in their act. The falls of the comedy man rather suggest the work of Fred St. Onge, but there is not a great deal of this. "Gertrude" does whistling and bird imitations fairly well, but neglects to tell what birds she is imitating. Miss "Gertrude" looked well, and her stage deportment was graceful, but the makeup was a bit thick and not too carefully put on.

White, Brennan, Waltjen and Mildred have an interesting singing act. Ruth Mildred dominates the numbers with her unusually heavy volume and tone, and gives an odd effect to the quartet. The bass has a good resonant voice and a tenor of good quality rounds out the singing organization nicely. The bass is the comedian. Dressed as a messenger boy he does some mugging and clowning, but for the most part the four confine themselves to singing. Miss Mildred might have her frock constructed on more graceful lines, her dressing being rather untidy.

Arthur Moore, limelight operator at the London Hippodrome, fell to the stage during the first act of "A Treasure Ship in Fairy Seas" and died from his injuries January 10. Verdict "accidental death."

Ed Cullen, last year assistant manager with Hagenbeck and year before manager of the organization, has signed with the John Robinson Show as assistant manager for the coming summer.

Through the kindness of the Ringlings, the Dunedia troupe of cyclists has been permitted to accept other engagements.

KEENEY'S.

The long-heralded Silent Tait (New Acts) makes his American debut this week in a rather early position on a bill of good average. Ryan, Richfield and company are the features in "Mag Haggerty's Reception," the delightful comedy sketch which they have played recently around the local houses. It remains unchanged in its text or laugh-winning qualities.

The Five Majors return to this neighborhood after a lengthy absence. Their singing and comedy offering gets away from the familiar all-man musical organizations to which American vaudeville is accustomed. The numbers have a foreign flavor and the quintet makes itself amusing in a quiet way and without noise or buffoonery. The act runs smoothly with a sort of military briskness and the dressing is novel and picturesque.

Huston and Dallas open the bill with their comedy juggling specialty. There is nothing particularly novel in the layout of the juggling but the pair manage to have something, either in comedy or tricks, happening every minute and the offering runs its allotted length to a first-rate degree of interest. The woman fills a more important place in the act than that of mere assistant, doing a quantity of very fair juggling on her own account. The team was well liked.

Zinell and Boutelle are better, much better, when they sing than when they talk. The early attempts at comedy are not interesting at any point. The man is not a comedian and would be a much more entertaining person did he work straight. Adelaide Boutelle made a pretty costume change and was forced to respond to a recall for her number "Love Me and the World is Mine." She has a splendid voice and an attractive stage presence. In the later numbers William Zinnell's agreeable bass voice was heard to advantage.

Deaves and Deaves is probably the new name of the team which billed itself heretofore not so long ago as D's and D's. If so they have improved immensely. The man is a decidedly good negro comedian. He did well with Ernest Hogan's "Shame on You" with a quantity of incidental talk much on the style of the original. The woman is wearing a new set of costumes, displaying good taste in color and style in both changes. The talk is poor, but there is little of it and the dancing and singing are excellently worked out.

Nora Bayes, with her likable personality, agreeable singing and eccentricities of talk and manner, won a big reception. Miss Bayes is busy every minute of her short act and delivers a laugh a minute. An odd, but altogether pretty dressing scheme, gives her an added touch of distinctiveness.

Les Jundts, European acrobats, closed. The man and woman work neatly but there is too much of the balancing. They do a hand-to-hand stand once, and could use this sort of material to good advantage by planning out routine tricks, ending in that position. A rather unattractive costume of cerise silk was made worse by the use of black shoes which looked as though they belonged to another suit.

Lester A. Murray, manager of Car No. 1 of the Barnum & Bailey outfit, has reported for duty.

De Frece announces the opening of the Holbeck Palace, Leeds, about March 4, and also makes the startling announcement that if it pans out well he may build another hall in Leeds, somewhat nearer to the centre of the town.

Fred Poole, one of the proprietors of Poole's dioramas, which have been running successfully for years, was strolling along the banks of the River Kennet recently with the object of enjoying some fishing, when he was suddenly taken ill and expired.

New York should get a shipment of the new Paris theatre hats, which are low one-story affairs that can be actually seen over, though they are tasteful and neat and have those little adornments belonging to all things Parisian. The hat nuisance has been so bad here at times that they have been thinking of using those periscope canes sold at novelty stores for seeing a procession over the heads of the street crowd. This cane has a small opera glass at the top, with an adjustment of sighting mirrors like those by which you could see through or round a brick in the old penny peep shows.

James De Voe, trainer of the celebrated horse "Billy," died at Leeds.

Manager Dring of the Cardiff Empire was married at Oldham to Ina Hill, a principal of the Carl Rosa Opera Company. Manager L. C. J. Livermore left over \$65,000. Manager Worswick, Wakefield Hippodrome, left over \$55,000. Chronicle a divorce for Conductor Sale of the Royal Standard; also for Tom English, years with Hi Henry. Billie Burke opens at the Vaudeville forthwith in the "Belle of Mayfair." Fred Karno is to revive the glories of Richardson's Show at the Olympia Fair. This year the Margate municipality made \$10,425 on amusements, which is quoted by a London County Councilman in an argument for a little municipal vaudeville.

Prince and Princess de Broglie, now at the Tivoli, are reported to have signed a contract with the director of the Scala, Paris, to appear there during the month of May for a consideration of \$3,000 a week.

The first Yiddish music hall has been opened in London, way out near the erstwhile haunts of "Jack the Ripper." The great success of Yiddish drama at the Mile End pavilion probably paved the way for this interesting venture. Prince's Hall on the Gentile highway of "Christian" street, not far from Petticoat lane, is the locale of the new establishment. The backing is by "Controls, Ltd." There is no pink and gilded efflorescence of ornament; no gallery built on Hogarth's line of beauty. There is no fancy palm tree drop—nothing but a white sheet. There is no orchestra of half a hundred, as in Leicester square music halls, but piano, fiddler and horn roll music out as they might at an Arkansas dance.

Charles Griffin, superintendent of the Buffalo Bill show, has been ill for some time, but is now fully recovered.

Shows of the Week - - - By Sime

COLONIAL.

It is a bill of nearly all new faces for the Colonial this week, with several new acts to the city and more to the theatre. Several novelties are listed. Of them all the foreign "girl act" called "The Six English Rockers" shot out like a dart in front.

For genuine novelty there has been no "girl act" presented here which surpasses it, and only one within hailing distance. There are four scenes, one in which Nellie Florede, who now leads the young Englishwomen, sings "I'm Sorry," given over altogether for a change. The other three have new ideas, in the settings and the business. The closing number, from which the act derives its name, give a finish which was good for four encores on Monday last. Another scene out of the ordinary is the dressmaking establishment, where from behind hanging dresses the girls give a "headless" dance in the air, only the feet being visible beneath the skirts.

If the girls were to remain behind these dresses until the second chorus before disclosing themselves, and Miss Florede to sing one verse of the "Sorry" song, it would benefit. The light effects are pretty and handled nicely, the costuming pretty and expensive, while Miss Florede has a soprano voice of quality, looks well and heads the company with credit to herself.

Kemp's "Tales of the Wild," Nellie Wallace and the Three Laurels are under New Acts, while Rex Fox, the English wire-walking ventriloquist, scored, his ventriloquial talk being more distinct and better enjoyed than at Hammerstein's last week. The fine art of balancing upon the slack wire, which he has perfected himself in, was equally well appreciated, and although with the disadvantage again of poor placement Mr. Fox won out.

Nevins and Arnold contributed a neat singing and dancing act for the opening, with good dressing, including a complete change for each, and Miss Arnold possesses rare singing ability for an act of this sort. "Bessie and Her Little Brown Bear" was liked, but "Moontime" is somewhat passe just now. Mr. Nevins has so much better a presence in light clothes that he should not change into dark ones.

Another song that has passed through its best days around here is "Abraham Jefferson Washington Lee," sung by Mabel Russell, of Bruno and Russell, under the spot-light. But that help doesn't lift out of the mire a selection that the phonographs have grown tired of. There is not much change in the Bruno-Russell act. Mr. Bruno swings his legs in the air disturbing fashion. Their scoring is done with the childhood songs, foolish, but funny.

"A Case of Arson," with Henri De Vries, is now a case of boredom after the first viewing, and especially as Mr. De Vries has cut the sketch in the wrong places. Waterbury Brothers and Tenny in their musical offering seemed almost new, with the old act but the ever laughable comedy of Tenny's. The music is played with excellent judgment. The final encore is too heavy, and might better be dropped.

Fred Hallen, Frank Byron, Selim Avolo, Jacob Heffernan, Arthur A. Kline and William J. Crowley were initiated into the T. M. A., at St. Paul, recently.

CHERRY BLOSSOMS.

Butler, Jacobs & Lowry's "Cherry Blossoms" burlesque show is not playing in New York this week. It did last week. How it ever reached a return date in the city in its present shape is a mystery.

The show is not alone unclean; in one part it is particularly disgustingly filthy. It occurs in the burlesque called "Look Out Below." Burlesque patrons are accustomed to suggestiveness, smut and dirt, but never on the stage in any sort of a performance has the filthy "business" of expectorating a pint of unwholesome looking water from the mouth been attempted, excepting in this self-same burlesque of the "Cherry Blossoms."

The scene is set in a barroom, and the set is supplied by a brewery firm when the show advertises. The barman remarks that another bartender is required. Immediately appears a tramp, who, before speaking, allows the water to flow from his mouth. It is sickening beyond words, and a disgrace to the show, the Western Wheel and the theatres which "stand for" that business.

In the sense of the word that "clean" is used in connection with burlesque, the show is far from that description. During the olio act of Tom Nolan and Cora White, a "gag" is told that is the limit of unmitigated "smut."

The olio may have been placed together by a plumber. Of the five acts, four sing, and it wears the house out for the afterpiece.

"Slap-stick" in plenty besides is found in the act of the Manhasset Comedy Four, who call themselves "original," although copying to some extent the Orpheus Comedy Four. There is some low comedy, very low, but it pleases evidently.

Frank Ross in the olio sings parodies with a Hebrew dialect, and the audience was inclined to "kid" Mr. Ross, but with an effort refrained.

Loro and Payne, "The Bell Boy and Tumbling Sam," with one man in black-face, have a comedy acrobatic offering so good that the olio should be opened and closed with it. There are two or three new and first-rate tricks shown, the comedy is well worked, and although falls, chairs and tables are used, it is done in an original and comical manner.

Lillie Perry, one of the leaders of the feminine contingent, opens the olio with songs. Miss Perry does not try to sing, and therein lies her success. She is good looking, handles her numbers with an ease of manner, and receives encores more upon her clever work than the quality of her voice or the excellence of her songs.

Miss Perry bears a resemblance to Miss White, who thinks so well of herself as a vocalist that she insists upon rendering "My Gal Sal." It fits in as well as the second act of "Hamlet" would.

Both women play well in the first part, "The Wrong Count Tobacco," during which John Perry sings "City of Booze," sings it well to many encores, and brings out all there is in a first-class number. Miss White leads "Down Where the Witches Dwell," taken from "Mother Goose," but the number is well dressed and looked good.

FIFTH AVENUE.

In its final week of vaudeville since the present variety spasm was inaugurated, the Fifth Avenue Theatre is offering the record bill for the house. Mrs. Langtry in "Between the Nightfall and the Light" is the feature of the closing week, as she was of the opening one. Mrs. Langtry, although she does not look the part she plays, gives a good performance, more than may be said for her support, Arthur Holmes Gore and Hubert Carter, who have the elasticity of two iron rods. There is no comedy written in the piece, but that supposedly absent quality is supplied by Mrs. Langtry's intense desire to expose to the audience her world-famed back.

A comedy singing act of much merit is given by Harry L. Tighe and his "College Days," written by C. H. Fuller. Mr. Fuller must be a "college man." Mr. Tighe and his associates have transferred the atmosphere of a college dormitory to the stage without a slip. The comedy while verging upon the broad and burlesque effects at times for laughs, is nicely handled, particularly by Tighe, who gives his part of a football player the right touch. A contrast and softening effect is achieved through the introduction of a "sweetheart" in the person of Loris Scarsdale, who looks better than she sings, and Mr. Tighe also adds to his share by performing on the piano. The characters are well laid out, and there is but one answer to "Those Happy College Days"—it is a comedy act of the first grade.

The Marco Twins, with their furious knockabouts, brought laughs in rapid succession, and Grace Hazard in her local debut is under New Acts.

Kelly and Kent opened the bill with the familiar songs and dances, closing with the "tough" bit, which won a curtain call. Miss Kent is giving little attention to her makeup. Zay Holland has a variety running from "kid" singing to imitations, including singing in which she is helped out from the wings. Miss Holland moves over towards the sides of the stage on occasions, which causes the audience to suspect collusion, and accept for granted that it existed. Miss Holland is a good looking girl, plays the violin well, and has a nice little act.

The program calls Sydney Grant "the popular entertainer, impersonator, dancer, singer and comedian." Mr. Grant is capable of bearing out the complete description, but Monday night he told stories and sang only. The imitations have passed away, even that one of Geo. M. Cohan. Some new matter has been introduced, mostly of what happened before a judge in a police court, and there is a song advertising the plays on Broadway this week. Mr. Grant does not neglect to mention himself in this.

Fields and Ward sang a parody on "Poor John" which needed more rehearsing, and Mr. Fields' impromptu remarks flew over the heads of those in front, although they had to laugh at his comicalities. Mr. Ward is still slapping his partner with the gloves, but has modified this portion to one glove.

Mosher, Houghton and Mosher finished the bill with their bicycle work, having no new tricks.

PASTOR'S.

Mabel Sinclair, the ventriloquist, and Sadie O'Neill (New Acts) are the two new names at Pastor's this week. The remainder of the bill is fairly well known, excepting Burns, Morris and company, who are playing "What Happened to O'Hara?" for the first time here. It is a comedy sketch, suggestive of an old afterpiece, with one of the members playing several characters in a burlesque vein.

Goldsmith and Hoppe are musicians of no little skill. The instruments played are varied and the tone tempered to the size of the auditorium, which displayed excellent judgment at the outset. Mr. Hoppe is exceptionally well placed when playing brasses, and Mr. Goldsmith, in a Hebrew character, showed a make-up evidencing careful study. It is a creditable characterization without any broad or grotesque effect attempted. There is some talk exchanged, and both the music and comedy pleased. The finish on the xylophones, claimed to be the largest made, brought a strong encore.

Humes and Lewis, with acrobatics and comedy, need to supply a more suitable encore, and Miss Lewis should secure a costume which could stand the rolls on the stage, without showing the result as her present suit does. She is a nice-looking girl, and appears to advantage in her close-fitting garments.

Bertina and Brockway are back again with new dresses for the opening but still sing "Would You Leave Your Happy Home For Me?" Were it not that the girls dance afterwards, one would imagine they could dance to no other melody than this, for there is no other reason why it should be held in the act so long. The contortionist is not growing thinner, but does her work as well as ever. The Emerald Trio in "True Irish Life" have their pathetic singing sketch. The young man who sings has a fair voice and takes care of it much better than he does his hands, although some of the speeches assigned to him would disconcert a much older person. The piece could not be accepted seriously and pleased mildly, rather because of the quiet manner in which it is played than any merit attached.

Charles B. Lawlor and daughters were the "added attraction" and easily held down the position. They were one of the solid hits. The two young girls are prettily and freshly gowned, appearing particularly well in the light green dresses at the close.

Roberts, Hayes and Roberts held a late position, but passed through in style, having the dancing and many changes of Mr. Hayes and Miss Roberts to help along "Jola," sung by Mr. Roberts. A small fortune must be represented in Miss Roberts' wardrobe. Her first gown is stunning, having some light material for an outer covering with brown underneath, making a striking and handsome combination.

McIntyre and Bennett in a conversation are too remindful of McIntyre and Heath in the many reference to fool, especially as the two McIntyres are father and son. Lewis and Thompson, in conversation and songs, opened the bill, while the Mimic Four closed it with the sketch "The Day After" as a cloak for their singing specialties.



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S. Z. Poli expects to have his Scranton and Wilkes-Barre houses ready for opening September 4.

Young and DeVoie have returned from England, having been compelled to postpone their Stoll tour in the provinces due to the illness of Miss DeVoie. The English climate did not agree with her.

The United Booking Offices is giving very few contracts to artists for next season, devoting all its bookings at present to filling in the gaps left open for the remainder of the current term.

Joseph Hart's latest act for the vaudeville stage is a Pickaninny Band who will play, sing, and buck and wing on the stage and make a street parade. This latter feature will be a decided novelty as far as vaudeville houses go. Mr. Hart's "Picks" will not be educated northern theatrical coons, but will be youngsters brought up from Natchez, Miss., where as an amateur organization they have been having a lot of fun themselves while working county fairs.

Eddie Leonard has again shifted the booking of his act. This time William L. Lykens is to be his business chaperone.

KLAW & ERLANGER AFTER KEITH.
(Continued from page 2.)
Western Vaudeville Association in a peculiar position. Although an ally of the United Booking Offices, the Western managers will be confronted with an opposition already in existence, simply waiting for the sign "Vaudeville" to be placed over the portals. From Chicago to San Francisco will be opposition houses, and if this is to be avoided an agreement must be entered into with K. & E.

A Klaw & Erlanger-Western Vaudeville merger is more likely than a contest. To oppose the "Syndicate" means instant opposition, while to leave the United Booking Offices would mean that the managers in that combine would be obliged to build opposition theatres in the Western territory.

If Mr. Erlanger is as insistent upon entering Chicago as reports indicate, the possibility of an agreement between his firm and the West is slim indeed, for in Chicago with the Majestic Theatre belonging to the crowd of managers owning or interested in other circuits divergent from the Western Vaudeville Association's Offices all these would present a solid front in the fight.

Mr. Erlanger can best gain the confidence of the vaudeville artist by a contract. An agreement for twenty weeks will inspire the artist with more confidence than all the newspaper interviews that may be printed.

BURLESQUE ROUTES.

For the week of Feb. 25 when not otherwise noted ("L. O." indicates the company is "Laying Off.")

Alcazar Beauties—Jacob's, Paterson.
Americans—Gaiety, Albany, 25-27; Lyceum, Troy, 28-2.
Avenue Girls—Folly, Chicago.
Bachelor Club—125th St. Music Hall.
Behman Show—Casino, Philadelphia.
Blue Ribbon Girls—Murray Hill, New York.
Bohemians—Park, Worcester.
Bon Tons—Waldman's, Newark.
Boston Belles—Gaiety, Indianapolis, 25-27; L. O. 28-2; Empire, Cleveland, week 4.
Bowery Burlesquers—Gaiety, St. Louis.
Brigadiers—Elighth Avenue, New York.
Broadway Gaiety Girls—Dewey, New York.
Bryant's Extravaganza—Greenwall, New Orleans.
Century Girls—Dewey, Minneapolis.
Champagne Girls—People's, Cincinnati.
Cherry Blossoms—Imperial, Providence.
City Sports—L. O., 25-27; Gaiety, Indianapolis, 28-2.
Colonial Belles—Metropolitan Opera House, Du-luth.
Cracker Jacks—Empire, Toledo.
Dainty Duchesses—Star, Brooklyn.
Dreamlands—Bijou, Philadelphia.
Empire Show—Avenue, Detroit.
Fay Foster—Lafayette, Buffalo.
Golden Crook—Gaiety, Pittsburgh.
High Rollers—Corinthian, Rochester.
High School Girls—Gotham, New York.
Ideals—L. O.; Century, Kansas City, week 4.
Imperials—Royal, Montreal.
Innocent Maids—Lyceum, Washington.
Irwin's Big Show—Gaiety, Baltimore.
Jersey Lillies—Lyceum, Philadelphia.
Jolly Girls—Imperial, Brooklyn.
Jolly Grass Widows—Century, Kansas City.
Kentucky Belles—Bon Ton, Jersey City.
Kaickerbockers—Lyceum, Boston.
London Belles—Westminster, Providence.
London Gaiety Girls—Buckingham, Louisville.
Ma-jestic—Gaiety, Kansas City.
Maquerraders—L. O.; Gaiety, Kansas City, week 4.
Merry Burlesquers—L. O.; Folly, Chicago, week 4.
Merry Maidens—London, New York.
Merry Makers—Bowery, New York.
Miss New York, Jr.—Monumental, Baltimore.
Morning Glories—Garden, Buffalo.
New York Stars—Empire, Albany, 25-27; Empire, Holyoke, 28-2.
Nightingales—Lyceum, Troy, 25-27; Gaiety, Albany, 28-2.
Night Owls—Court Square, Springfield, 25-27; Empire, Albany, 28-2.
Paris by Night—L. O.; Gaiety, Baltimore, week 4.
Parisian Belles—L. O.; Lyceum, Washington, week 4.
Parisian Widows—Palace, Boston.
Reeves' Beauty Show—Gaiety, Birmingham.
Reilly and Woods—Columbia, Boston.
Rents-Bentley—Euson's, Chicago.
Rialty Rounders—Empire, Indianapolis.
Rice and Barton—Standard, Cincinnati.
Rose Hill Folly—L. O., 25-27; Bijou, reading, 28-2.
Runaway Girls—Trocadero, Chicago.
Sam Devere's—Trocadero, Philadelphia.
Star Show Girls—Star, Cleveland.
Thoroughbreds—Star, St. Paul.
Tiger Lillies—Star, Scranton.
Trans-Atlantics—Gaiety, Detroit.
Trocaderos—Empire, Cleveland.
Century Girls—Dewey, Minneapolis.
Vanity Fair—Bijou, Reading, 25-27; L. O., 28-2; Waldman's, Newark, week 4.
Washington Society Girls—Star, Milwaukee.
Watson's Burlesquers—Standard, St. Louis.
Wine, Woman and Song—Circle, New York. (Indef.)
World Beaters—Gaiety, Brooklyn.
Yankee Doodle Girls—Lyceum, Pittsburgh.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WEISBERG.

VARIETY'S Chicago Office, 79 S. Clark St.
MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—The list is composed of Arnold Daly and company, held over; Valerie Bergere and company in "A Bowery Camille"; Fanny Rice, Winsor McCay, Pekin Zouaves, Cliff Gordon, Seymour and Hill, Three Leichtsins, Lew, Lizzie Wilson, Mott's Boys, and Anna Chandler.
OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—"The Futurity Winner" heads the bill, which consists of James J. Morton, Hal Godfrey and company, Lina Pantzer, Musical Avolos, Galettis' Monkeys, Eugenia Barker, Howley and Leslie, Thomas J. Quigley, and Wieschen and Searle.
HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—"The West Side" has Simon-Gardner and company, Effie Fay, Juggling Normans, Vasco, Alexandra and Bertie, Kners-Mullins, Renfrow and Jansen, Dorothy Drew, Avery and Pearl, and Herbert Bert Lennon.
STAR (James L. Lederer, mgr. Monday rehearsal 11).—Milwaukee Avenue throngs at this house are offered a bill made up of Herr Schmidt, Racket and Harvard, American Trampsters, McKinnon and Reed, Carrie Scott, Huegel Brothers, Chas. Marshall and Starscope.
SID. J. EUSON (Sid J. Euson, mgr.).—If the burlesque managers constantly guided by im-

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SATURDAY, FEB. 23.

THAT

He and his "School Boys and Girls" playing the same bill with the Empire City Quartet at the Haymarket, Chicago, one night formed a "plugging" army. The crowd fied into every restaurant in town and in a moment had them all singing "CHEER UP, MARY," and "I'LL DO ANYTHING IN THE WORLD FOR YOU." These two songs can be heard now with every meal. GUS EDWARDS and HARRY COOPER are well satisfied.

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pulse suppose that obliterated substance patched together under different titles as in the days of yore and called "burlesque" cannot be properly embellished and recuperated to give the surroundings a refreshing aspect, they should look over Clark's "Runaway Girls." The producer has set a precedent as regards the staging. Even some of the re-hashed episodes in "The Sultan's Dilemma," described as a two-act musical satire, do not become monotonous, in so creditable a manner have the various portions been arranged. The piece has a tangle story, but it is very slim and frequently interrupted by attractive ensembles. There is no slapstick. The "Turtle" scene from Weber & Fields is rather antique and could be replaced with something more up to date. A considerable amount of credit is due Abe Reynolds, who in a consistent make-up of yore, carried the comedy in a conscientious, sincere and almost legitimate manner. He has a good dialect and is funny. He is about the only comedian in the show and the burden is apparently not an easy one, although Bert Wiggins in the caricature of an Irish type is prominent and works well with Reynolds. Mr. Wiggins makes up entirely too heavy for a conventional Irishman and would fare better if he left the accompanying brogue altogether and devoted himself to grotesque eccentricities in which he is funny after the style of Eddie Foy. There are two principal women. Neither part is prominent, but one would be if Mollie Williams, who sprightly looms up occasionally, was allowed to carry her sonnette role without allowing another to alternate it in the burlesque as "straight." Miss Williams is dainty, graceful, well-behaved, and has magnetism combined with evident talent, that should some day, with a little more experience, place her among the foremost sonnettes. She should be given more responsibility in the burlesque to display her fitness in numbers, which for some unexplained reason are allotted incapable women from the chorus. Clara Burg is animated in two selections with the chorus. There is too much sameness in her evolutions. She acts the part in the burlesque in a rather automatic manner, lacking conviction and sincerity, betraying unfamiliarity, but will probably improve when she understands it better. Frank Damsel was a commanding personage as the Sultan, a traditional comic opera character. He has resonant voice and perfect enunciation. He is suited for better parts. The most important and creditable feature in the show are the numerous costume changes in musical comedy like surroundings. The chorus is composed of experienced women, vocally weak. Those who occupy the center of the stage in suit the lyrics, especially written, with the exception of one or two interpolations. Bert Wiggins is quite adept as a juggler of balls but he could select a better line of talk. The cartoons were liked and formed the best part of the act which pleased. "The Four Livingstons, two men and two women, show various tricks in difficult somersaulting and posturing, and is a good act. The Bowery Boys Quartet harmonizes well and there is an agreeable amount of comedy by the stout comedian made up as a "kid." Mr. Clark has a good show. It is widely different from the average in splendor and might be called a "production" were some of the material switched around or eliminated to bring the comedy more up to date.

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Vol. 5. New York, Feb. 23, 1907. No. 2.

We wish to call the particular attention of illustrators in general throughout the country to the greatest set of slides ever thrown upon any canvas; they will be ready about March 1st—"THE BEST THING IN LIFE." There are twenty-eight slides to the set; the most beautiful posings, taken from life; each picture a work of art; all the details carefully taken care of; everywhere this song is sung the audience will rise in their seats and cheer each slide.

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POLLY (John A. Fennessy, mgr.)—A setting that has probably served for a number of years, judging from its wear and faded colors, is disclosed in the first part of the show, prepared by Kernan and Watson's "Washington Society Girls." The piece is labeled "Levy in Japan," and it does not require close scrutiny to discover the fact that it was originally employed by W. B. Watson, who claims authorship on the program. Nearly every burlesque theatre goes has been apprised and does not doubt the veracity of the paragraph by this time. It is of familiar incidents and somewhat tainted dialogue that introduced Mr. Watson as a Hebrew comedian a number of years ago. He has found a worthy successor in Nat Carr, who stepped into the responsible part at less than five minutes' notice and assumed the character with confidence and vigor. He has a clean make-up and follows his brother, Alex. Carr, in many ways. Considering the quantity of material saturated with suggestiveness, the crowd liked the show. The slapstick is used, but not frequently, until the burlesque is reached. It is called the "Third Degree," and is another collection of remnants from the Watson shop. There are plenty of risqué remarks and boundary situations briskly brought out, but they are not offensive. There is a semblance of a plot, but too narrow to command interest. The dialogue is allowed to run drab at times without regard to forthcoming situations. Abbie Carlton is a blonde and bears herself with an agreeable amount of dignity. She has a good stage presence. Pat Kearney portrays a dude that threatens to impeach the over-run of "sissy" characters. Mr. Kearney has good methods and should not be identified with so disgusting a part. He has ability and is capable of playing other and better roles. John Honan gave his Irish interpretation much prominence and shows his versatility in "straight" in the first part. Nellie Hill appeared as a distorted spinster. She looked the part, but the heavy black streaks on her face were too evident. Madeline Franks wore stunning gowns that gave her a striking appearance, and the Lynette Sisters, tall and slender, with pompadour hair and pleasing countenances, were conspicuous in numbers. They appear in the olio as a "Sister Act." One of the sisters has a freak voice. They sing a few songs and smile gracefully. There is nothing new in the staging of numbers. The seventeen girls comprising the chorus are active. Some of the choristers are consistently tall with Watson's ideas, and a few know how to sing. The costume changes do not show elaborateness but are ordinary in design and quality, excepting the combination pink tights and long black coats, which are effective in a conventional drill. Zallah is the name of the woman who is heralded as the "Bathing Fairy." No reason is given for the name or right to assume it. She appears in an ordinary pink and white dress reaching her knees, and goes through some muscular "wiggling," but not of the usual "cooch." Her performance lasts five minutes and it is 4 minutes 50 seconds too long. Abbie Carlton has a place in the olio for her "Studies in Art," and the series proved interesting, especially the union suits. The Brothers Lassard are good acrobats and hand balancers. The Garden Trio have a hodge-podge of antique ideas and jokes. The horseplay and slapstick arouse laughter, but the act has no merit to commend it. Honan and Kearney run through some good talk and please with an abundance of bright sayings.

TROCADERO (I. M. Weingarten, mgr.)—"The Trans-Atlantic" opened Sunday to capacity. The show has not been changed since at Enson's last week.

NOTES—Bob Van Osten contemplates going into vaudeville or musical comedy next season.—Adolph Meyers, formerly in the booking department of the Sullivan-Casoline combination and more recently connected in the same capacity with the Amusement Booking Association, has opened an agency of his own and will book vaudeville and attractions for parks.—Gus Edwards' "School Boys and Girls" will, at the conclusion of their engagement at Indianapolis this week, return to New York.—The Danedin Troupe, featured with the "Colonial Belles" this season, has been booked over the Kohl & Castle circuit, opening at the Majestic in May.—Clayton Wolverton opened a moving picture theatre at Shelbyville, Ind.—The Meridian Auditorium Company of Meridian, Miss., incorporated for the purpose of operating skating rinks in various towns. The incorporators are: L. C. Rusting, J. A. McInnis, H. G. Meyer, E. A. Miller and E. J. Gallagher.—Dave Krause was a visitor in Chicago for a few days last week; his first trip here. He came on from Kansas City where his "Rialto Rounders" played. Mr. Krause was piloted around by a number of friends and says the "windy city" made an impression on him.—Theron will be a new attraction in San Antonio, Texas, which will be used jointly by the Shuberts and the Interstate Amusement Company. The plans are being drawn and the house will be ready by next fall. The erection of a new playhouse has long ago been planned by the Interstate people but never carried out until now. There will be four nights of vaudeville and three nights for performances by the Shubert attractions. The remaining three days of vaudeville will be shifted to one night each at New Brunswick, San Marcos and Austin. It is declared that a week of vaudeville without change of program would be too much for San Antonio.—The Bijou, Fond du Lac, Wis., has changed management. Raymond Benin is now manager.—The Amusement Booking Association has opened a branch at Winnipeg, Canada. It is managed by T. H. Morris, formerly of the Morris-Douglas circuit.—The Daniels Amusement Company has been incorporated for \$5,000 by John Sterlin, L. Horton and George Sterlin.—Russell and Nell returned from a season engagement in San Francisco, and after a week's stay in Chicago will appear at the York.—The Chicago Elks contributed \$70 to the John Bilgten benefit given at the Chicago Opera House last week.—Chas. E. Taylor, manager of the "Parisian Belles," will have a stock company in one of the new wheel theatres now being built. Mr. Taylor will star his wife, Gladys Searle, in the musical comedy, "A Pair of Peaches," next season. Most of the people with the "Parisian Belles" have been re-engaged for next season.

BOSTON

By ERNEST L. WAITT.

Marie Dressler had the gripe this week, or gave that as her excuse, and stayed out of the bill at the Orpheum after Monday afternoon. Miss Dressler sent word Monday evening that she could not appear and on Tuesday sent a doctor's certificate to the same effect, and said that she would take a week's rest. About the theatre, however, it was said that it was so much a case of the gripe as the case of the Elinore Sisters, who had preceded her by a couple of numbers on the program. The sisters made more of a bit than did the buxom Marie.

The local vaudeville situation is not changed this week. David L. Robinson, manager of the Orpheum, is packing up preparatory to leaving for New York to take charge of the Colonial Theatre of Mr. Williams there. The Keith officials here still maintain an attitude of "We don't know anything," and Carl Lothrop, Keith's press agent, is "up in the air" because VARIETY'S Boston correspondent last week said that in many ways the Orpheum's shows had been better than those at Keith's since the war started here. There are many instances where night is stronger than right, and many other instances where right would be right if it were not afraid to face facts. When it becomes public talk, on the streets and in the clubs, also electric cars, that one show is better than another, there must be some blare where there is so much smoke. The trouble with the Keith regime for years has been that they held the daily newspapers by the throat and if one word of adverse criticism was printed, the atmosphere for several days reminded one of a certain warm place. The attitude of the house has been that it is afraid of criticism. On the other hand, the Williams house has welcomed it, both from press and public.

The Keith show this week is, like that of last week, a good one with but a couple of old time acts in it. The leaders are Nita Allen and her company in Will Cressy's sketch "Car Two—

Stateroom One," which goes "bully," and George Fuller Golden, who has a lot of real new live talk. Julian Eltinge, former star of the Cadet and the Bankers' shows here, is home again from his European tour, and is doing some new feminine characterizations. Mitchell and Cain as "The Frenchman and the Other Fellow" are doing exactly the same act as they did years ago, when they played at the Howard. It still goes good, however. Wormwood's Animals are the best act of the kind ever seen here, and Francillas, the Great, who juggles heavy weights, goes into the same category. He makes a distinct hit when he catches on his neck a 13-inch shell propelled from a catapult. Bill Bradna and Fred Derrick do a regular circus stunt on horses that has the odor of sawdust and the canvas to it. The Sawadas, Jap acrobats, have a new pole combination that wins a hand every time. The Nichols Sisters are billed as "J" on the program, but the program says they are not "J" on the stage, and this is a fact, for they make a great hit. Ralph Smaller, a local comedian; Howard and Rutherford, "The College Commenters"; Mlle. Latina, physical culturist; Conn and Conrad, the "quiet burglars" (one of the real hits on the bill); Lillian Le Roy, with a good voice, and The Trilliers, who make rag pictures, complete the bill.

"The Bohemian Burlesquers" passed out a "dead one" at the Columbus this week. It was the first act in the olio and was called "The Veil Dance of Salome" and "Skidoo's Trial." It was so unpretentious that it fell into the hole it made in the atmosphere and its life was snuffed out. The thing was so over-drawn, so filled with nonsense that did not even cause a laugh, that manager Farrel said "Skidoo," and presto! It vanished from the bill after the first appearance. The balance of the bill was very good. The two burlesques, "A Day in Arizona" and "Fun in a Sanitarium," went well, for they were full of life and action. In the olio Nema Catton and Marie Revere, two little girls as pretty as pictures, featured "It Must Be Nice"; the two little sisters presented the best act on the bill; Joe Barton and company did a bit of stunt with the usual tramp interlude that was very good; Mabel Carew and Gerlie Hayes received good applause for their racing playlet, although Miss Carew ranted entirely too much. George T. Davis, billed as "California's Sweet Singer," ought not to remain in the burlesque circuit long, for he has some great operative material in him. He is stage manager of the show.

"The Commonwealth," a bright little weekly issued here, had something to say this week about the character of the show which the "Rose Hill Folly" Company gave at the Lyceum here last week, intimating that it was not as clean as it might be. This is lightning coming out of a clear sky, and apparently has no more foundation than the fact that "The Commonwealth" wants advertising, which it is receiving. Managers Bacheider and Ripley of the Lyceum have been noted here for the fact that they insist upon clean shows in their house, and they watch very closely to see that nothing passes. The "Rose Hill" was all right. This week Manchester's "Night Owls" are at the Lyceum, and a clean show. A special feature that is noticeable is the freshness of the costumes and their appropriateness to the several song numbers introduced. Carrie Seltz does the best work in the two burlettas, and is ably seconded by Frank Harcourt, Susie Fisher and Will Bowman. The olio includes Susie Fisher, who sings well; Stewart and Raymond; Will and Zita; Hans and Belle Hathaway with her trained baboons and monkeys.

The Howard patronage is booming up to the "S. R. O." mark now at every performance, because this is the last week but one that the boys can see "the girls." The Howard goes into the Western Wheel March 4, and will do away with the group of burlesquers which has been a feature there so long. Violette Mascot, manager of the burlesque, still declares that she will not say what she is to do with the bunch, but there are surface indications that they are to join some well established organization. Some will split off and do vaudeville turns on their own hook. The Howard bill this week is both big and good. It is headed by Roland West, a company in their big sketch, "The Criminal," which is one of the best "Dr. Jekyll and Mr. Hyde" stunts this side of the Bridge of Sighs. The Meeh International Trio, a strong arm team, and James Richmond Glenroy, still with the green gloves, are the two next to the top. Both are good. Grace Leonard, the girl with the peachy cheeks who dresses as a boy, has all the boys daffy over her for her act is different from most of the sort. Howard and Linder, the Dutch dispensers of "As My Father Used to Say"; the Hurlies, in a novelty gymnastic stunt; Tyson and Brown, roller dancers; Flette and Morin, grotesque acrobats; Tom Heffron, who has a new reel called the "Howard Step"; and Stange and Stange, a comedy playlet, fill the house with "hands" at the close of their acts. Hanson and James do a farcical singing and dancing turn, and D'Elmar and his dog "Skidoo" make a rattling finale. The burlesque bunch this week has a significant name for its stunt. It is called "Pastures New." Snatching is now allowed here.

Charlie Waldron, who since this week has a big olio of his own, beside the Hyde's "Big Show and Blue Ribbon Girls." Its extremely good olio of Adams and Drew, The Mysterious Musical Bennetts, the Kauffman Brothers; V. Holmes, the dancer, and the "Eight English Belles" in a London hall act, together with the pieces, the "Big Show" makes the big houses which Mr. Waldron has had lately similar bill for more. In addition to these, the regular olio of the house consists of Vaudeville and Davis, The Halls, Hugh Jeens and Dan Malumby. This house opens daily at 1 o'clock, and the performance is continuous until 10:30, with smoking allowed.

The holiday bill at the Theatre Comique has great variety. There are pictures and illustrated songs are sung this week by May Vincent, Grace Moredant, Alice Fisher, Thomas Bullock, Harry Downing, John MacDonald and Arthur French.

There is a lot of interest here in the new Eden Musee which is to open in a couple of weeks on Washington street. A five-story building has

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ALLENTOWN, PA.

ORPHEUM (Sam Myers, res. mgr.; Wilmer & Vincent, owners. Monday rehearsal 10).—May Yohe and the Bell Trio, headline feature, well received; Monroe, Mack and Lawrence, "The Servant Girl Question," good; Kleist, musician, fair; Patsy Doyle, singing comedian and monologist, pleased; Greene and Werner, "Babes in the Jungle," very good; Murry Sisters, novel singlet act, received generous applause; Caron and Farnum, acrobatics, excellent work.

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GEORGE KOHLER.

ATCHISON, KAN.

EMPIRE (Richard Heley, mgr.).—Week 11. Bonnie, "The Educated Horse," fine; Empire Comedy company in "Lights and Shadows," laughing success; Dolly Brinsler, singing and dancing, good; song pictures; Alice Lavigne, clever.
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- (2) Somewhere.....The Kid and Chorus
- (3) I'd Like to be a Guy Like Jesse James,
Chimmie
- (4) Honey, You Look Awful Good to Me.....Jessie
- (5) Dance—Meeting House.....Chimmie
- (6) I'd Like to Know Your Address and Your
Name.....Lightening, Jessie and Chorus

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BALTIMORE, MD.

MARYLAND THEATRE (F. C. Schanberger, mgr.).—The Aerial Smiths, trapeze act, liberally encored; Tom Gillen, humorist, only fair; The Exposition Four, musical team, excellent; Madge Fox, comedienne, pleasing; The Baggegens, juggling act, made a hit; The Doherty Sisters, singing and dancing, excellent; Harry Houdini, "king of handcufts," very good.—NEW MONUMENTAL (Sam M. Dawson, mgr.).—Sam Devere's Own Company with Andy Lewis, comedian, well received.—GAYETY (Wm. L. Ballant, mgr.).—"Golden Crook Extravaganza," with John L. Sullivan, good show.—TRAYMORE CASINO (F. Keldel, mgr.).—Larke and Adams, barrel jumpers, good; Sue Blanchard, songs, good; Frankford and Laurel, song and dance, good; Rae Irvine, songs, good; Adams and Adams, knife-throwing act, fair. ZOO-RINK (P. J. Mundy, prop., and Louis J. Beck, gen. mgr.).—Doing good business.—NOTE.—The Indoor Hippodrome (Circus opened up Monday at the Bijou, with Geo. H. Turner as manager.—There are seven moving picture places started in this city, and all are reported as doing good business.
SYLVANUS.

BUFFALO, N. Y.

SIEA'S (M. Shea, mgr. Monday rehearsal 10).—One of the biggest treats of the season was Creator and his band, Junie McCree and company in "The Man from Denver," a slang classic; Smith and Campbell, good; Chinko, juggler, fine; Minnie Kaufmann, bicycle, excellent; Murray K. Hill, blackface comedian, good; Hathaway and Seigel, dancers, hit. GARDEN (Charles E. White, local mgr.).—"The Lid Lifters," a winner and laugh getter. An olio of quality. LAFAYETTE (Charles M. Baggis, mgr.).—The Empire Burlesquers evoked much praise; excellent specialties. Frank Gotch, wrestler, extra feature. WASHINGTON (Lewis F. Linn, mgr. Monday rehearsal 10).—A change of policy here, vaudeville being dropped and curios and moving pictures will be run. Flossie La Blanche, "The Female Sandow," good; M. Hudon, clever painting; Harry L. Reed's illustrated songs, pleasing. HIPPODROME (C. Elwyn Edwards, mgr.).—Continued success of Harry Mason's illustrated songs; Joseph Komani, vocalist; Dell and Miller's moving pictures; Margie Edwards, the pleasing pianist. BIJOU DREAM (W. K. Killmire, mgr.).—Moving pictures to weekly change.
DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.).—Charlotte Perry and company headline the bill presenting "The Comstock Case Mystery"; Max Weesler, troupe of jugglers, good; Josephine Gassman and her Pickaninies, pleased; Al Carlton, monologue, good; Piccolo Midgets, pleased the children. Others were: LeRoy and Woodford, and Diamond and Smith.—LYRIC (E. H. Anthony, mgr. Monday rehearsal 11).—Fontinelle, the great mechanical doll, heads the bill, excellent; Emily Nee, singing and dancing act, fair; Velde and Zelda, "strong men." Others were: The Three Edmonds, comedy sketch, and Hilbert and Ward, blackface act.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—Sam Scribner's "Gay Morning Glories," a good show all the way through.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"Baltimore Beauties" and the O'Brien-Burns fight motion pictures.—NOTE.—Geo. Bartlett, the Hebrew comedian, has been laying off on account of sickness, but he is having a sketch written for him by Ted Robinson. The act will be a fifteen minute in one.
H. D. WALT.

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DALLAS, TEX.

MAJESTIC (B. F. Muckenfuss, mgr.).—Week 10: Mr. and Mrs. Erwin Connolly display ability in their sketch "Sweethearts." Brooks, good comedian, ordinary acting and material. Bobby Ralston and Son won laughs. Dave Nowlin has an excellent act. The Petit Family, acrobats, have nothing new.
E. A. A.

DAVENPORT, IOWA.

ELITE (Chas. Berkell, mgr. Monday rehearsal 11).—Week 11: The Kramers, good; Teed and Lazell in "A Scandalous Affair," good; Lena Kline, illustrated songs, good; Katherine Roth, musical, good; Trolley Car Trio, comedy acrobats, hit; Nibbe and Bardeau, vocal, excellent; Wilson and Rice, blackface comedians, good; Howard and Germaine, gymnasts, good; Smith, Kell and De Ferris, comedy acrobats, big hit.—FAMILY (Munro & Oelkers, mgrs. Monday rehearsal 10:30).—Mullaly and Bannon, comedians, good; Ben Cox, illustrated songs, good; The Three Kellys, singers and dancers, hit; George ("Pork Chop") Evers, "The Astrol Man," good; The Raven Trio, novelty acrobats, good; Harry Burns, bag puncher, good; Glenroy and Russell in "Casey's Reception," good; Billy Beard, blackface monologue, good; Otera Family, contortionists and acrobats, good; John Zouboulaki, plastic artist, good.—NOTE.—The Theatrical Mechanics' Association will organize here in a week or so. LEE B. GRABBE.

DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Cook and Robert, an eccentric sketch; Columbia Four, well received; Joe Belmont, "The Human Bird"; Sharp and Platt, very good; The Chamberlains, applauded; Larkins and Burns, dancing and comedy; Kittle Allen, encored.—GRAND (Wm. Foster, mgr.).—"Jolly Widows." The olio is good and the girls sing and dance well. Williams' "Ideals" 24.

DETROIT, MICH.

TEMPLE THEATRE (J. H. Moore, mgr. Monday rehearsal 10).—Master Gabriel and company is the drawing card. Tom Edwards, ventriloquist, pleased; The Spook Minstrels, pleased; Sutcliffe troupe of Scotch entertainers, won many encores; Quilman and Mack, a big hit; Lafayette's songs, good; Orth and Fern, big laugh; Milt Wood, clever dancer.—CRYSTAL THEATRE (J. W. Nash, mgr. Monday rehearsal 11).—"The Geronimos" in Grecian statuary and boxing are the features. "The Toys," musical act, clever; Chas. Hasty, in a monologue, the hit of the bill; Tyler and James, colored singers and dancers, good; Marie Abbie, singing comedienne, good; and Anson Scherbert in illustrated songs.—TIE LYCUM (Alton Warner, res. mgr.).—Al G. Fields' Big Minstrels with Press Eldridge as leading comedian.—LAFAYETTE (Dr. M. Campbell, mgr. Sunday rehearsal 11).—Mason, Keeler and company in "Hooked by a Crook" headlines. George Thatcher and Chas. Ernst, good; The Bell Boys' Trio, in songs and dances, very good; Little Naomi, singing comedienne, pleased; Krussler's acrobatic dogs, clever; Musical Love has a novelty; Geo. Austin on the wire, pleased; The Tossing Austins, jugglers, well received.—GAYETY (H. H. Helges, mgr.).—Bob Manchester's "Crackerjacks" gave good performances Sunday. Bob Van Osten,

leading comedian, and Cloie, the novelty dancer, both hits.—THE AVENUE THEATRE (Drew & Campbell, mgrs.).—Mlner's "Merry Burlesquers" opened well.—NOTE.—Detroit Lodge No. 1, Knights of Everlasting Pleasure, put on a vaudeville show February 15 at the Crystal Theatre after the regular performance to a packed house. Professions from nearly all theatres helped.—Gusie Hilbert, of Hibbert and Warren, was the guest of Mr. and Mrs. Dillon while in the city last week.
LEO LESTER.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—The Four Tasmanians, good acrobatic act; Dunbar's Trick Gests, interesting; Ned Fitzgibbons, singing act; Milton and Wilcox, comedians; Mack and Elliott, ordinary.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Jack and Glida Cannon, Charles Osborne, Rose Devere, Grace Walters, Gertrude Allston and Bijou Mignon, good. J. M. BEERS.

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CRYSTAL (Chas. Welch, mgr.).—Moreland and Leigh, singing and dancing, good; Le Barr, excellent; Gardner, West and Sunshine, comedy sketch, very good.—NOTE.—Le Barr sails for

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MOWERS.

HAZLETON, PA.

FAMILY THEATRE (Harry Knoblauch & Harry Hersker, props).—Bill is rather mixed up on account of several acts not appearing. Geo. Yeoman failed to appear and Jack and Bertha Rich were cancelled. The rest of the bill is

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O. K., containing Edith Fasset and company, comedy sketch, fair; The Floods, novelty globe and ladder, good; Siefried, "the marvelous monopede," a wonder; Chas. Harleton, illustrated songs, very good; Carl Kock, equilibrist, good.
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G. L. W.

LONDON, CANADA.

BENNETT'S (J. H. Aloz, res. mgr.).—Rialto Comedy Four, Immense; Smedley, Arthur company in "The Little Mother," cordial reception; Ethel McDonough, "The Girl Behind the Drum," decidedly pleasing novelty; Nan Engleton and company fell short of expectation; Les La Rose's

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excellent wire act; Margaret Scott, songs, very good; D. J. Harrington, ventriloquist, good.
M. G. HUESTON.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. Rehearsal 10).—Week 10, Joe Buckley, well received, in eccentric dancing; Allen and Keeley in "Casey's Courtship," good; The Two Lisenrings and Thorne, a trio while well received could improve; Ruth Smith, illustrated songs, excellent.
—GRAND (H. C. Sommers, lessee, Rehearsal 10).—Hardie Langdon was the week's success. Black and Leslie, very good; Jeff and La Verne Healy have an out of the ordinary sketch, well received; Mexican Harman, musician, good; Blanche Innis, illustrations, good.
L. O. WETZEL.

MARSHALLTOWN, IOWA.

NEW BIJOU (T. Nelson Downs, mgr. Sunday rehearsal 3).—Week 10, Burke and Ulline, "Automobile Girls," good; Raleigh Wilson, bit, in "A Sporty Hobo"; Lillian Bennett, Indian songs, scored; The Two Bennetts, good.—ODEON (Bisby Bros. mgrs.).—Musical Seerly, big applause; McGee and Collins in "A Colored Highball," bit; Ames and James, comedy novelty entertainers, good; Edith Williams, illustrated songs, fair; Burgess, Daniel and Burgess, billed but not here.
K. J. INGLEDUE.

MILFORD, MASS.

EMPIRE THEATRE (S. B. Stifter, mgr.).—Marie Conyer, soubrette, clever; Haines and Eisner, sketch, good; Jane Homer, cornetist, bit; Morris and Steele, parodists and dancers, fine.
CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—Week 10: "Colonial Belles," very good; olo exceptionally good, with the Dunedin troupe of bicyclists heading the list. CRYSTAL (F. B. Winter, mgr.).—Campbell and Brady, juggling and dancing, clever; Morgan and McCarty, wooden-shoe dancers, very good; Royal Hawaiian Serenaders, musical, exceptionally good and refined. GRAND (W. W. Gregg, mgr.).—Manton and dog, very good; Three Keltons, musical and dancing, bit; Mornea Gregg, vocal, applause; Woodford Stock Company in "A Manager's Troubles," big success; Baker and Robinson, sketch, good; Hubert and Rogers, appreciated.

MOBILE, ALA.

LYRIC (Gaston Newkirk, mgr.).—Bentington Bros., rings, good; Mlle. Camille Person, soprano, fair; Mr. and Mrs. Perkins Fisher in "The Half Way House," excellent; Grace Courtland, good; Howell and Scott, Hebrew comedians, very good; Crimmins and Gore, comedians, pleasing.
NAN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—Excellent bill.—THEATRE ROYAL (H. C. Egerton, mgr.).—"20th Century Maids" for week. Drawing good crowds. Morton and Watson furnish good comedy in "Century Maids' Reception" and "Up and Down of the Beef Trust." Toma Hanlin, in songs; Ritter and Foster, songs and dances; Jos. K. Watson, monologue; Morton and Diamond, comedy sketch. All went strong. Cornelia and Eddie, comedy acrobats and jugglers have a clever turn and made big hit. Next, "Imperialists."—STANLEY HALL (Realoscope Amusement Co.).—August Ingley, boy violinist, good; Bartlett troupe of acrobats, great; Al E. Read, comedian, popular. AL M. PRENTISS.

OTTAWA, CAN.

BENNETT'S (Gus S. Greening, mgr.).—Chelala and Capretta, magicians, mystifying; Wallace Sisters, very good; Murphy and Willard, old favorites, a good laugh; Fitzgerald and Gilday, well received; Emil Hoch and company, deservedly applauded; Stuart de la Ronde, very popular; Wyle's Dog Circus, excellent; Morris Cronin and troupe, good.
OGOR.

PROVIDENCE, R. I.

KEITH'S (Chas. Lavenberg, mgr.).—Enigmarelle, not very popular; Barrows-Lancaster Company in "Thanksgiving" have a good sketch; The Metropolitan Opera Trio, big hit; Rogers and Deely, newcomers in this city, have a good, laughable act; Gartelle Brothers, good skaters; The Golden Gate Quintet received numerous encores, mostly from the gallery. Others on the bill: Burke and Dempsey, good; Redding Sisters, fair; DeMutha, good; Ah Sing Soo, Waldron Brothers.—IMPERIAL (Leon H. Cartain, mgr.).—Kelley & Woods' big show creates a roar from start to finish.—WESTMINSTER (Harry Parker, mgr.).—A good performance given by Robles' "Knickerbockers."
S. M. SAMUELS.

SANDUSKY, O.

MAJESTIC THEATRE (W. C. Dunn, mgr. Monday rehearsal 10).—Prof. Ricardo, neatly staged magical act; Gifford and Doyle, excellent; Ellwood Oliver, good; Allen and Kenna, good; Stage Manager Joe Howard's Children's Amateur Minstrels made a hit.—NOTES.—E. W. Hall, formerly with the Guy Stock Co., will open a new vaudeville house here the second week in March.—The Family Theatre, Oscar

Cook, manager, will open February 28. Vandeville and stock will be featured.
ZINGO.

WASHINGTON, D. C.

NEW LYCEUM THEATRE (Eugene Kernan, mgr.).—Miss New York, Jr., a well-liked, two-act burlesque. Chas. J. Burkhardt, in his Hebrew role, and Dave Ferguson, who does the straight, are the principal laughmakers. Next week "Innocent Maids."—NOTES.—Dan W. Swift, of Swift and Buckley, musical artist, has closed with Haverley's minstrels and returned to his home in this city on account of the illness of his mother.—May Boley, a local girl, will make her first Washington appearance in vaudeville week March 7, with her 8 Polly Girls.—Fred Calder, former burlesque manager, is now advance man for "Chinatown Charlie," and is spending a few days with his old friend Eugene Kernan.—It is rumored that the New Gayety Theatre will not run burlesque when completed, but the policy of the house will be high-class vaudeville.

WINNIPEG, MAN.

DOMINION (G. A. & V. C. Kobold, mgrs. Monday rehearsal 10).—Week 11, Willard Newell and company in "Last Night," big success; Alice Lyndon Doll, comedienne, well received. John A. West, "Musical Brownie," good; Long and Cotton in "My Wife's Diamonds," bit; Fox and Du Ball, wonderful dancers; Fred Zobelie, gymnast, bright.—BIJOU (Nash & Burrows, mgrs. Monday rehearsal 3).—Week 12, Mmille Carrie, big; Tanner and Gilbert in "How to Make Love," well received; Kohl and Marrow as "Paul and Virginia," bit; Edward Leslie, entertainer, pleases; Jarvis and Tudor, good; The Seven Belfords, remarkable gymnasts.
S. J. HORTON.

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Presenting "Pierrot and Pierrette" with DECIDED success.
NOW TOURING INTERSTATE CIRCUIT. WEEK FEB. 25, MAJESTIC, SAN ANTONIO, TEXAS

This Week
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SAME BIG SUCCESS AT GARRICK, WILMINGTON, THIS WEEK

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The Dublin Minstrel

FRANK FOGERTY

Keith-Proctor, 23d Street Theatre this week
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And the Most Expensive "Girl Act" Ever Presented in American Vaudeville
SPECIAL SETTINGS AND EFFECTS

This Week, Williams' Colonial Theatre, New York City. Next Week, Feb. 25th, Williams' Orpheum Theatre, Brooklyn

Gus. Edwards' "School Boys and School Girls"

Have scored such a big success at the Haymarket and Majestic, Chicago, that they've been asked to play return engagements on the Orpheum circuit next season.

Managers and booking agents are warned against booking any imitation or similar acts. Will prosecute any and all such acts.

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A SURE ENOUGH HIT

VIRGINIA EARL

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IN

"A MIDNIGHT MISTAKE"

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PACKING THEM EVERYWHERE

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ARTISTIC ALWAYS.

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First Open Time Mar. 11th
Direction MYERS & KELLER

Dubuque, Ia., Feb. 7, 1907: Mr. John A. West, "The Musical Brownie," Hotel Julien, City. Friend West,—I take this method of thanking you for the special favor to me last evening of placing in your act, additional to usual routine, the Siberian Wolf. To say he was one of the hits of the season is placing it about right. All day to-day have heard expressions of that kind from my patrons, who were carried away and greatly amused at the harmonious strains of "Sir Reynard," the wolf to your cornet accompaniment. Should think the wolf would be a valued addition to your "and company" of next season. Again thanking you for this special favor, sincerely yours, Jake Rosenthal.

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GYMNASTS**BARTH BROS. AND WALTON**GUY **RAWSON AND CLARE** FRANCESin their own conception
"JUST KIDS"A substantial sketch replete with comedy and pathos. En route with "BOY TONE."
WALDMAN'S, NEWARK, WEEK FEB. 25.**ROGERS AND DEELY**

in "CRUSOE'S ISLE"

Booked solid. Management, LASKY & ROLFE.

Taylor Granville

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"An Aerial Sensation in One Act"

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Vaudeville's Redoubt Entertainers with the Banjo.**Harrison Greene**

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HAVE JUST FINISHED FIVE MONTHS OF CLUBS AND SUNDAY NIGHTS IN NEW YORK CITY, PLAYING 53 CLUBS AND 17 SUNDAY NIGHTS WITH RETURN DATES AT THE STAR, MURRAY HILL, AMERICAN, G. O. H., HURTIG & SEAMON'S, YORKVILLE, METROPOLIS, AMPHION AND COLOSEUM, IN NEWARK, CLOSING THE FIRST HALF OF THE PROGRAM.
AT PASTOR'S NEXT WEEK, FEBRUARY 25th.**George Mozart**

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First Week in April, we'd like to Book,
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Remember this Act is a Guaranteed Hit,
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JUST CLOSED OUR THIRD CONSECUTIVE SEASON OVER THE ORPHEUM, CASTLE, ANDERSON AND HOPKINS CIRCUITS.

A very taking and comical feature of the programme was "The Dummy's Holiday," presented by Harry Klein and Pearl Clifton. This is a very clever sketch, well out of the beaten path and rich in quaint, broad humor, and it was admirably presented in every respect.—"Times-Democrat" (New Orleans).

Klein and Clifton have a brilliant act this season, and an act that is in every respect a novelty.

Novelties are unusual in the vaudeville field, but in this instance it is cleverly furnished and makes an immediate hit. It is entitled "The Dummy's Holiday," and embodies an idea that is distinctly original. The audience is amused immensely and the act is cordially received.—"Commercial Appeal" (Memphis).

Orpheum.—Another feature is the sketch of Klein and Clifton, showing the holiday of the

dummies. It is well thought out and affords an opportunity for some original effects. The act made a hit.—Omaha "Bee."

The Columbia's New Bill.

Klein and Clifton's original novelty, "The Dummy's Holiday," reintroduced those clever dancers at the Columbia. The stage setting shows a street with Klein as a flexible clothing-store dum-

SAIL FOR SO. AFRICA MARCH 30.

my, and Pearl Clifton as a wax millinery model. Both "dummies" come to life unexpectedly; then both sing and dance in grotesque poses.—St. Louis "Republic."

Grand.—Klein and Clifton have a genuine scenic novelty, cleverly carried out in "The Dummy's Holiday." It is good from start to finish.—Indianapolis "Star."

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ON PERCY WILLIAMS' TOUR.

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Comedy Eccentrics in a new and novel act including THE GREAT CLOWN ADOLPH FROM THE HIPPODROME.

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FEB. 25-27, GAYETY, ALBANY. FEB. 28-MARCH 2, LYCEUM, TROY.

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Yes! Brother of the Dillon Brothers

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Grotesque Randolphs

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Assisted by FEE P. KENNETT.

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IN HUMOROUS PECULIARITIES. IN VAUDEVILLE. WEEK FEB. 25, SHUBERT, UTICA. WEEK MARCH 4, HOWARD, BOSTON.

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FIVE MUSICAL NOSSES

Special Feature with John E. Henshaw, in

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Return engage ORPHEUM CIRCUIT. Week Feb. 25, Orpheum, Kansas City. Week March 4, Orpheum, Salt Lake City.

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"TALES OF THE WILD"

AN ARTISTIC WESTERN NOVELTY.

THIS WEEK, COLONIAL THEATRE, N. Y. CITY.

REX FOXVENTRILOQUIST AND MUSICAL ACT ON THE WIRE.
WEEK FEB. 25, ORPHEUM, BROOKLYN.**MABEL CAREW AND HAYES GERTIE**IN AN ELABORATE PRODUCTION OF
"THE DERBY RACE"The FEATURE Act This Season with
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AMERICA'S FAMOUS CHARACTER COMEDIAN,

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Second season featured with Campbell & Drew's "COLONIAL BELLES" COMPANY.
Fifteen minutes of solid laughter in "one" doing his novel specialty, "The Tramp and Hebrew."

Harry Corson Clarke

ACCOMPANIED BY

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IN VAUDEVILLE.

TIME FILLED.

BY WILLIAM MORRIS.

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ON (opposite side of the) **EARTH**

Tearing the World

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Care of Harry Rickards, Esq.

Fred Karno's London Comedy Co.'s

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PRESENTING

"A Night in the Slums of London."

"A NIGHT IN A LONDON CLUB."

"A Night in an English Music Hall," including Billie Reeves, the Original Drunk.

"Jail Birds," "New Woman's Club," "Hilarity," all in repertoire.

Productions protected. Attorneys, HOUSE, GROSSMAN & VORHAUS.

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"THE MAN WITH THE FUNNY SLIDE"

Chas. J. Burkhardt

SEASON 1906-'07. FEATURED WITH FENNESSY'S "MISS NEW YORK, JR." INVITES OFFERS FOR NEXT SEASON.

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THE TALKING CYCLISTS

Will present in vaudeville next season an original comedy bicycle playlet entitled

TWO ASSISTANTS.

"A CHANGE OF BUSINESS"

SPECIAL SKEWERY.

Tour now being arranged by REICH & PLUNKETT. Vaudeville feature with "8 Bells" this season.

ADELE RITCHIE

The Dresden China Comedienne

A MESSAGE BY WIRELESS TELEGRAPH FROM

C.W. WILLIAMS

the eminent ventriloquist who sailed for Mars last week in his AIR SHIP "MAJESTIC," states that he has arrived at his destination and has opened at Birminghamtown, making an INSTANTANEOUS HIT with the Martians. Will send details later. (Signed) WILLIAMS.

A FEW MOMENTS WITH THE CELEBRITIES.

Anna CHANDLER

BIG SUCCESS ON THE ORPHEUM CIRCUIT.

FEB. 18—CHICAGO: KOHL & CASTLE HOUSES.

"THE BELLE OF JAYTOWN."

LILLIE SUTHERLAND and JACK CURTIS

MISS SUTHERLAND, FORMERLY OF MARTINETTI AND SUTHERLAND.

ORPHEUM CIRCUIT NOW.

WILLIAM GREAT AUSTINS

King and Queen of the Tambourines.

WORLD'S GREATEST TAMBOURINE SPINNERS AND TOSSERS.

Greater than the greatest and better than the best. Now working all the leading vaudeville houses in the West. Booked solid. Address Care VARIETY, Chicago office, 79 S. Clark St.

BESSIE WYNN

In Vaudeville

Now playing Keith Circuit

MOONEY AND HOLBEIN

Booked solid till March 20. Then sail for England to fulfill two years' engagement.

VESTA VICTORIA

ALL SONGS IN MY REPERTOIRE ARE EXCLUSIVELY MY PROPERTY AND RESTRICTED TO MY USE.

WILLIAM DEERY and OLLIE FRANCIS

"THE RUDE AND BACHELOR MAID."

BOOKED UNTIL JUNE 1st.

Feb. 25, York, Pa.

P.S.—No, we have not played Pastor's yet.

DAVID F.

HENRY A.

PERKINS-LAPPIN CO.



IN INSEN'S SATIRE

"FRIENDSHIP"

BOOKED SOLID BY FREEMAN BERNSTEIN

SULLIVAN-CONSIDINE CIRCUIT, SEASON 1907-'08.

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THE VENTRILOQUIST WITH A PRODUCTION.

Ed. F. ReynardAnd His Famous Mechanical Figures.
En Route Great Orpheum Road Show.

Direction MARTIN BECK.

Gartelle Bros.

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"Swells from the Pacific."

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ULTRA FASHION PLATES.

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Hayes and WynneThe singing and dancing couple.
With THE BERMAN SHOW.**MELVILLE and STETSON**

IN "PRIMA DONNA AND OHO."

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Gold Brick

IN "STOP, LOOK AND LISTEN."

Time all Booked on Keith-Proctor and Orpheum
Circuits.

Week Feb. 25, Orpheum, New Orleans.

WORK AND O'WERComedy Aerobics, Orpheum Road Show, Season
'06-'07. Direction Martin Beck.**FOR SALE
WIGGIN'S FARM**

Apply to THE CHADWICK TRIO.

Dave Nowlin

THE MAN WITH THE FLAMING VOICE.

STUART BARNES

Direction GEO. ROMANS.

Boston Globe, Jan. 2.—One of the best features
is that of the Kratons, who offer a neatly staged
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in that line Keith's has offered for a long time.
They are neatly dressed, have a quiet, modest
manner that is very pleasing, and do wonders
with the hoops.Yes, I followed all the "Great" Hoop acts in
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Chas. (TWO) Alice

Shrodes

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Chas. F. Semon

"THE NARROW FELLER"

Daisy Harcourt

THE COMEDIENNE.

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CHAS. **GLOCKER** ANNACOMEDY SKETCH, "THE COUNTRY BOY AND
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"The Last of the Troupe." By Chas. Horwitz.

The latest success in vaudeville. Our own special
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Work and me are no relation
Eating is my occupation
Barn or woodshed is my station
That's me.Keep This
Till It Grows**SAM HARRIS**

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Agents Send Keys.**Billie Ritchie**and his ten English Pantomimists, starring with
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AT LIBERTY for parks next summer.
En route with Bob Manchester's "Cracker
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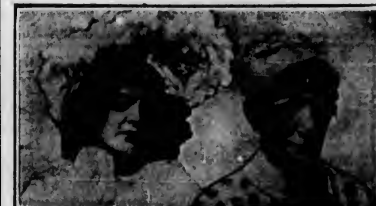
Time all filled until our return to Empire Theatre,
London. ADDRESS WESLEY & PINCUS.**BILLIE
REEVES**THE ORIGINAL
"DRUNK""A Night in an English Music Hall."
Glorious success at Hammerstein's this week.
After all the hambones have finished Duke's
Motto: I am here.Personally complimented by W. Hammerstein
as being the "Drunk" of all "Drunks," and
the Greatest Knockabout Dress-Suit Artist in the
World.

I follow all my imitators.

Not an automaton, but the originator.

Also the original Bill Sykes in "A Night in
the Slums of London."Also the original itinerant cornet player in "A
Night in the Slums of London."And the original, new conception of "The
Drunk" in "A Night at a London Club" (played
at Hammerstein's as "Amateur Night at the
Club").

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**SMITH and ARADO**

BOOKED SOLID UNTIL APRIL 1ST.

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Leading Comedienne Davis Theatre, San Fran-

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With Kolb & Dill's Stook Co.

WESLEY

&

PINCUS

Agents

Shubert Building

Do You Know that the Best Troupe of Trained
Hoops in Vaudeville To-day Belongs to the**"KRATONS"****SEE CRANE AND CO.****The Irish Magician**

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ILLUSTRATED MUSICAL NOVELTY.
The Only Act of Its Kind.

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CHARACTER CHANGE ARTIST.

BUCH BROS.

HUME, CAIN and HOEY

A Neat Straight Singing Act.

CNAS. RANSONS EDNA

"TEAT" COMEDY TEAM.

VIRGINIA TYSON

SINGING COMEDIENTE.

WEEK FEB. 25, DEWEY, MINNEAPOLIS.

"NEW CENTURY GIRLS"

JOHN J. MOYNIHAN, Manager

JACK DAN
Crawford and Manning

ECCENTRIC ACROBATIC COMEDIANS.

Nellie Sylvester

The Queen of Song. Closing the alle.

John F. McCabe

THE FUNNY LITTLE IRISHMAN.

Frances Bishop

"THE GIRL FROM VERMONT."

FRANK E. LOUIS
Mitchell and Pritzkow

Singers who can sing; yoddlers who can yoddlie; comedians who can comedie.

FRANK F. CARRIE L.
Hays and Winchell

In a pianologue comedy sketch, featuring Mr. Hays' song, "A Fat Gal Am the Best Gal After All."

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Barrett and Belle

TWO REGULARS.
Comedy Travesty. "Only a Volunteer."

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Greatest Novelty Hit of the Season.

"CAR 2, STATEROOM 1."

By Will M. Crossy.

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Important to Managers—Buster will be 16 years of age, Oct. 4, 1909. Address the man with the wife, the table and three kids. Address care of Comedy Club, or Ehrlich House, 229 W. 38th St., N. Y. City.

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THE GREAT VIOLINIST.
Accompanied on Piano by his Sister.
Booked Solid Season 1908-1907.

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Musical and Plastic Artist.

Presenting two novelty acts that are away from anything else. Close in "one."

VERA DE BASSINI

"The girl with the million dollar voice and Wonderful Human Violin." Management Mr. AL. SUTHERLAND, St. James Building, N. Y. City.

SHEPPARD CAMP

"The Man from Georgia"

WEEK FEB. 25, ACADEMY, PITTSBURG.

ALF. G. HERRINGTON'S
"YANKEE DOODLE GIRLS"

Presenting

"Tucker's Farm" and "Fun in Camp"

Ed. B. and Rolla White

IN THEIR COMEDY BOXING ACT.

THE PETITE SOUBRETTES.
MARGARET RAY

King and Odell

THE REAL LEADER.

Ed. Perine

COMEDIANS AND ACROBATS.

Marion and Pearl

THE TRAMP AND THE GOLF GIRL.

The Sidonias

THE BARITONE OF THEM ALL.

Franklyn Batie

THAT CLEVER COMEDIAN,

Harrison Greene

See it AS IT IS and Remember
WHAT IT WAS



THE KING FROM IRELAND.
JAMES B. DONOVAN

AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.

DOING WELL, THANK YOU.

SPECIAL FEATURE "HIGH SCHOOL GIRLS."

Hilda Carle

AND HER

12—RED RAVENS—12

THE "NEVER IDLE ACT."

Estelle Wordette

"HONEYMOON IN THE CATSKILLS."

THE GREATEST LIVING EXPONENT OF YAN-
KEE FEMALE CHARACTER.

HARRY LA MARR

In vaudeville as extra added attraction. 15 minutes in one. Singing, dancing and monologue. A laugh from start to finish. Permanent address, William Tell House, Boston, Mass.

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WEEK FEB. 25, GAYETY, INDIANAPOLIS.

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JACK SINGER - - - - Manager

McFarland and Murray

The original "Millionaire and the Ice-man."

CLARA ADAMS

SINGOLOGIST.

RICE and WALTERS

In their novel offering
"A DAY ON THE FARM."

BLACK and McCONE

The brutal brothers in "ASSAULT AND
"BATTERY."

Harper, Desmond and Hiltiard

"DOINGS IN KOONTOWN."

FRANKIE BAILEY

Late of Weber and Fields.
"THE NEW BURLESQUE QUEEN."

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The Famous Patsy Belivar in "THE NEW
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SONGS AND STORIES.

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At liberty for Summer Engagements
JOHN S. EGAN, Wilmington, Del.

Owing to the booking of STARRING TOUR for
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WILL REMAIN IN VAUDEVILLE.

THE BEAUTY AND THE BEAST.
CHAS. Low

GRACIE AND REYNOLDS

"WHAT FOOLS THOSE MORTALS BE."
With Watson's Burlesquers.

THE SINGER THAT CAN ACT.
FRANK COHAN

Ask Mr. G. H. Batchelder of Boston.
Permanent Address, Will Consider
11 HAWTHORN ST. Burlesque Offers
ROXBURY, MASS. For Season 1907-8.

Meredith Sisters

DIRECTIONS GEO. ROMANS

RICE & PREVOST

IN

"Bumpty Bumps"

Sail for England April 1st

TOSSING AUSTINS

"AACH, CHENNIE, I CANNOT LIFE MIT OUT
YOU."

Leon Kohlmar

THIRD YEAR WITH DAVID WARFIELD.
Will present a new sketch in vaudeville soon.

Miss Virginia Ainsworth

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"Village Choir"

F. Daly Burgess

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"ON THE GRAZING PASTOR."
No pilfering now.

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Beautiful Women, Beautiful Wardrobes and Magnificent Scenery

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"THE COMEDIAN AND THE VENUS"

DAN GRACIE and ADA BURNET
in an
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WHO WILL SING THE SONGS YOU LOVE

MISS LOLO BIGGER
"THE RUSSIAN NIGHTINGALE"

WEBER and COMPANY
IN A BUNCH OF EXCEEDINGLY FUNNY NON-
SENSE

MISS BEATRICE HAYNES
THE PETITE SOUBRETTE
Who sings some, dances some, and delights all.

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Will commence an Eight Weeks' engagement under the direction of the UNITED BOOKING OFFICES, at

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To be followed by Boston and Philadelphia theatres, and continuing under Messrs. PERCY G. WILLIAMS and WILLIAM HAMMERSTEIN.

Presenting his famous dramatic sketch,

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Written, invented and acted by himself.

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